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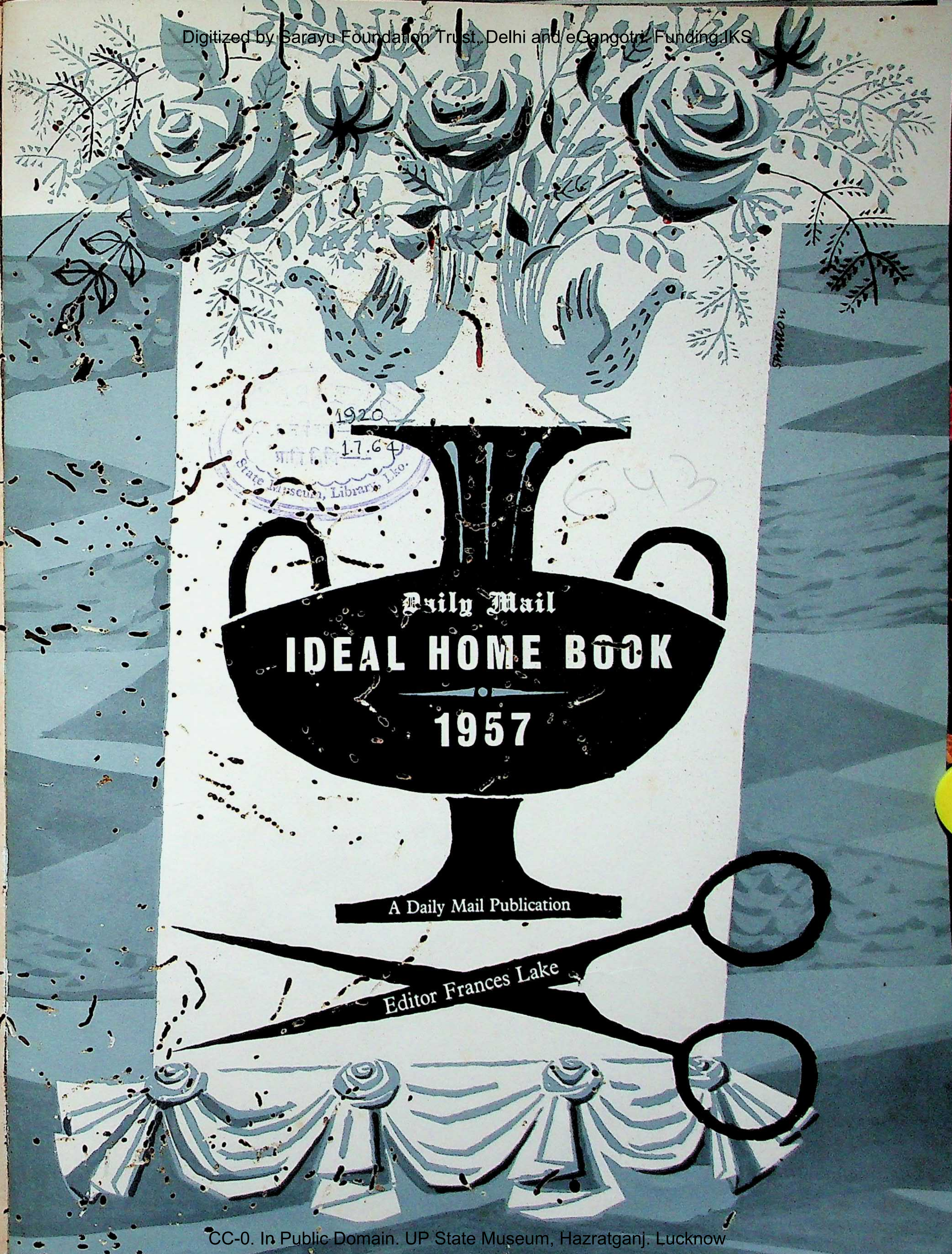

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IDEAL HOME BOOK

1957

A Daily Mail Publication

Editor Frances Lake

"Flowers, Insects and Strawberries"
By Jacob Walscappelle (1644-1727)
School of Amsterdam

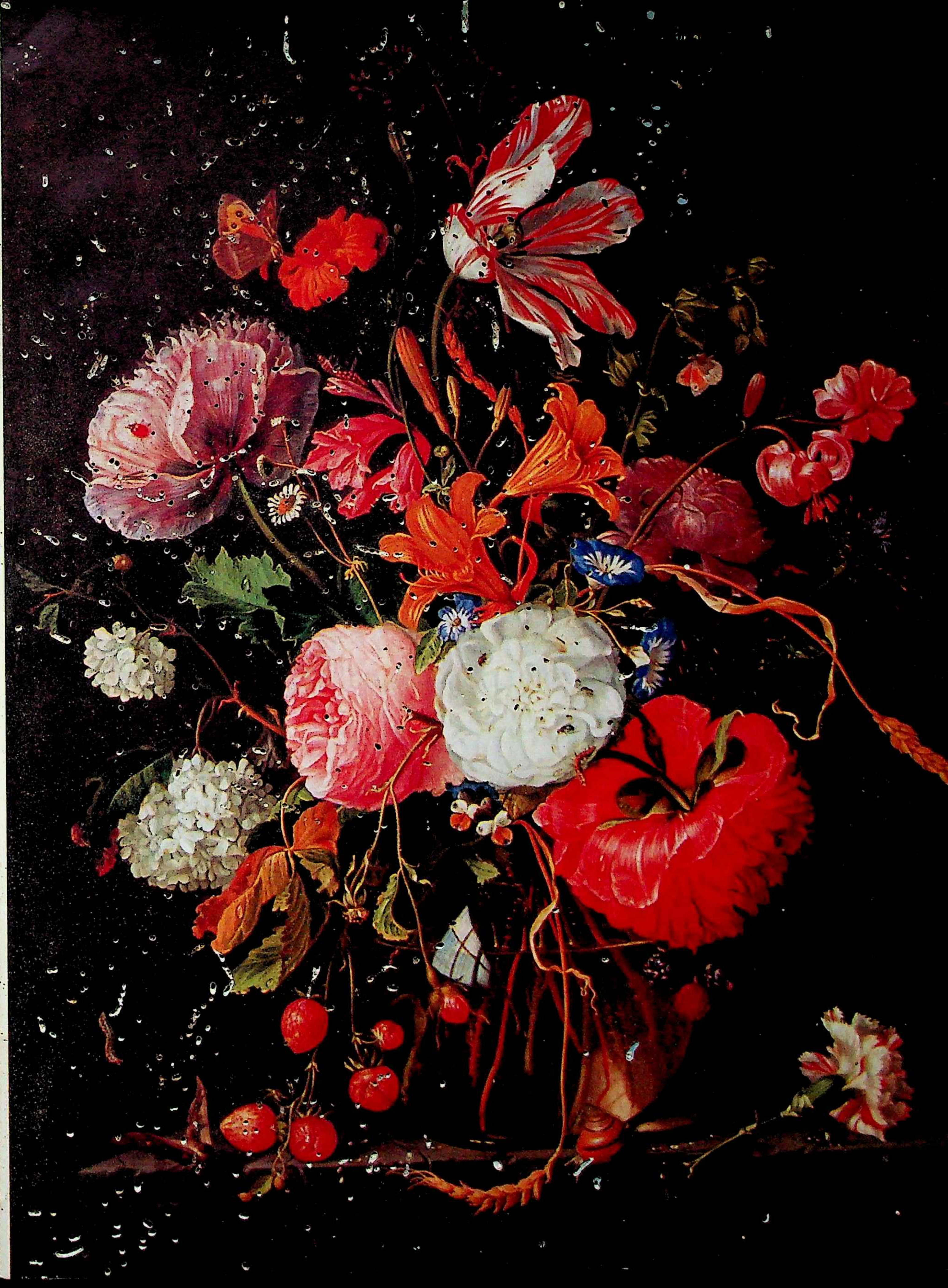
FITNESS FOR PURPOSE

TO START at the beginning of the century and observe trends in house design and furnishing during these fifty odd years is to discover that fitness for purpose has been largely overlooked.

At the beginning of the century, a decade of tasteless decoration was followed by a period of austere functionalism. In the thirties, the pseudo-Tudor and the bulbous look took over from the square and bare, but fitness for purpose was still obscured. Reaction was the determining factor, not intelligent action. Wartime utility brought discipline and the need to do the best with what was available. And now that planning and good sense are linked with the natural desire to have surroundings which look attractive, a happy compromise has been reached. Because design is *in* houses and furnishings and not merely *on* them, homes are becoming the pleasant and efficient places they should be.

The Daily Mail Ideal Home Exhibition displays annually the latest developments in everything domestic and the aim of the Ideal Home Book is to present a record of that which is admirable in homemaking.

Frances Lake



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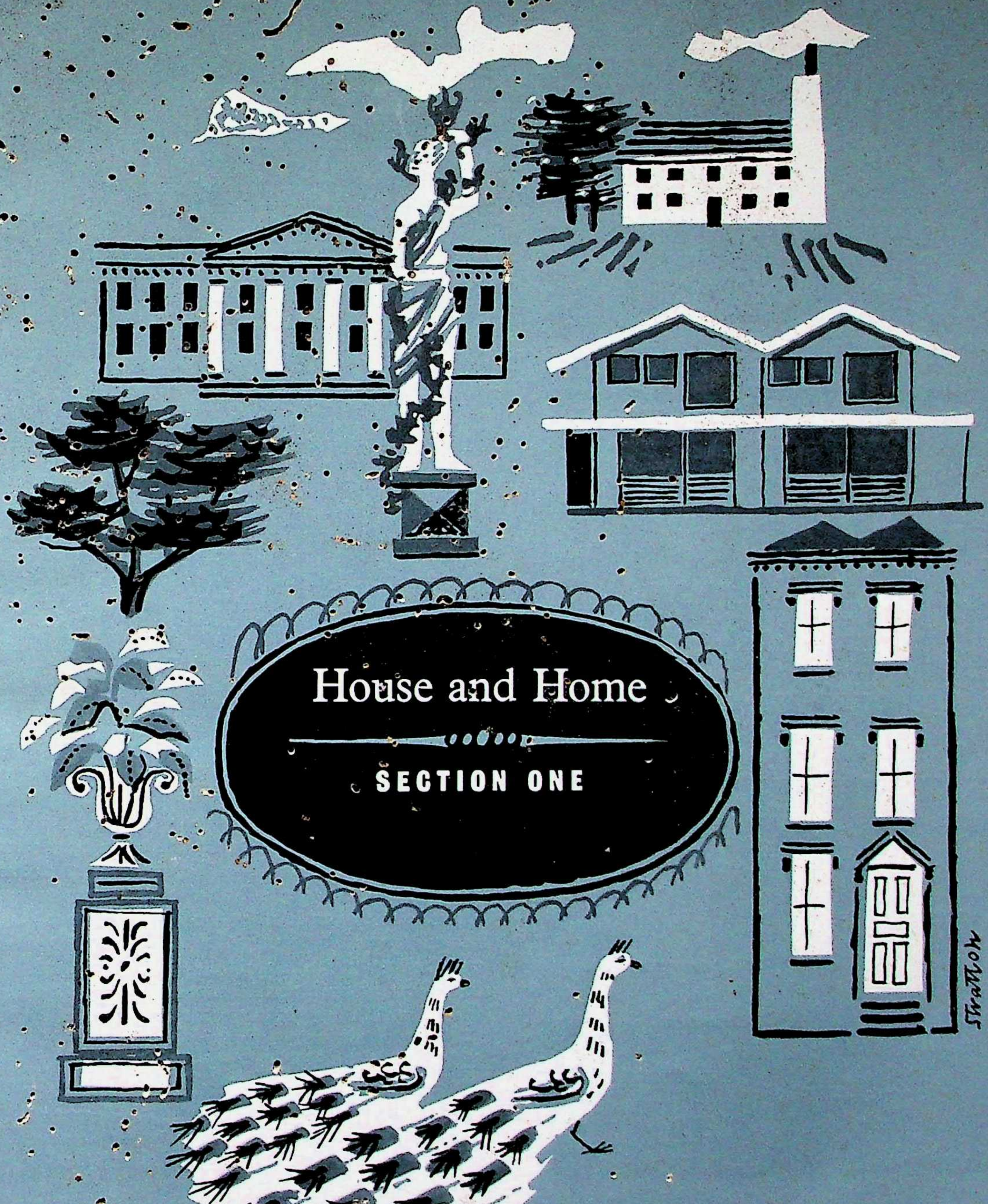
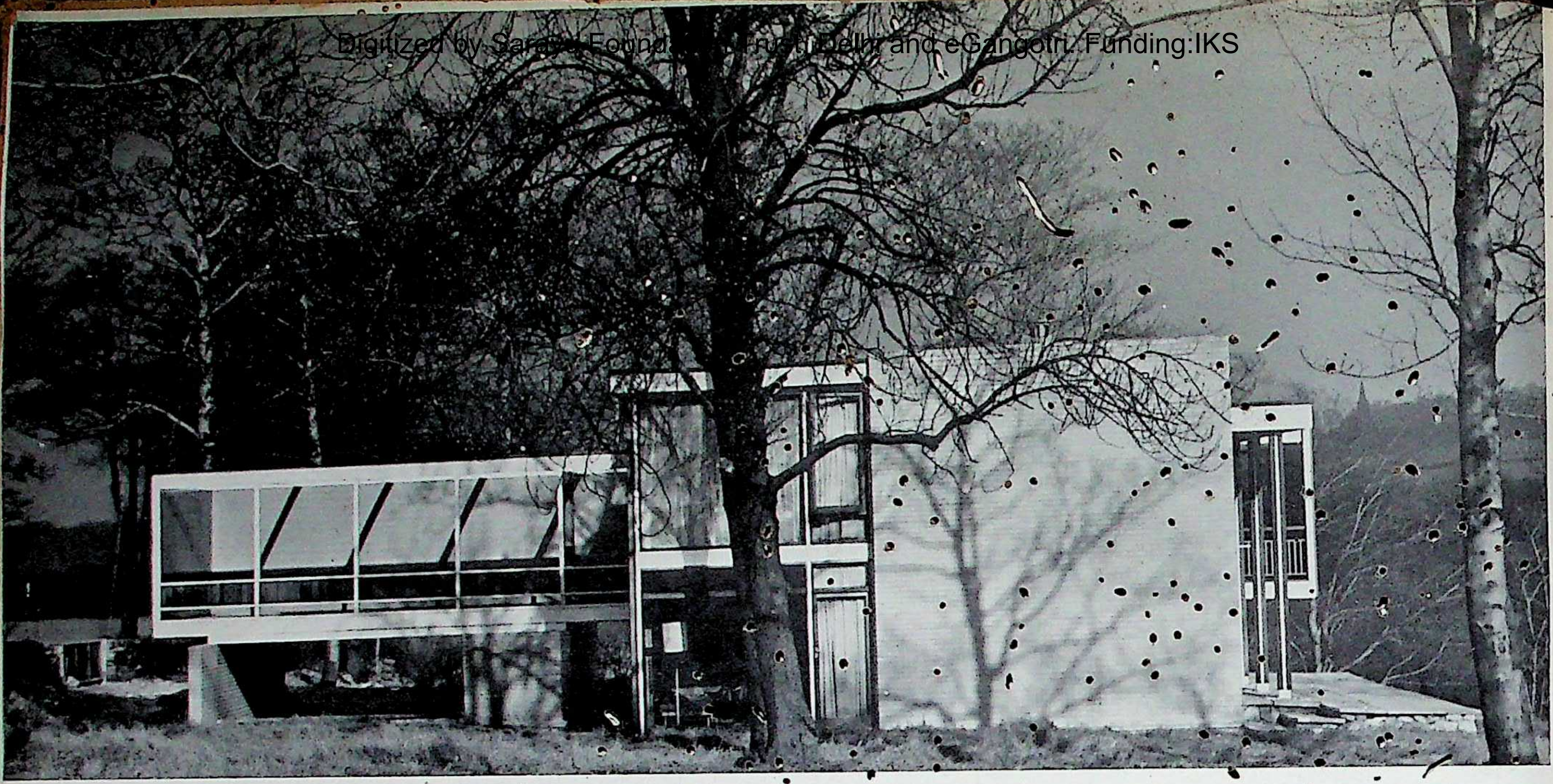


House and Home

SECTION ONE

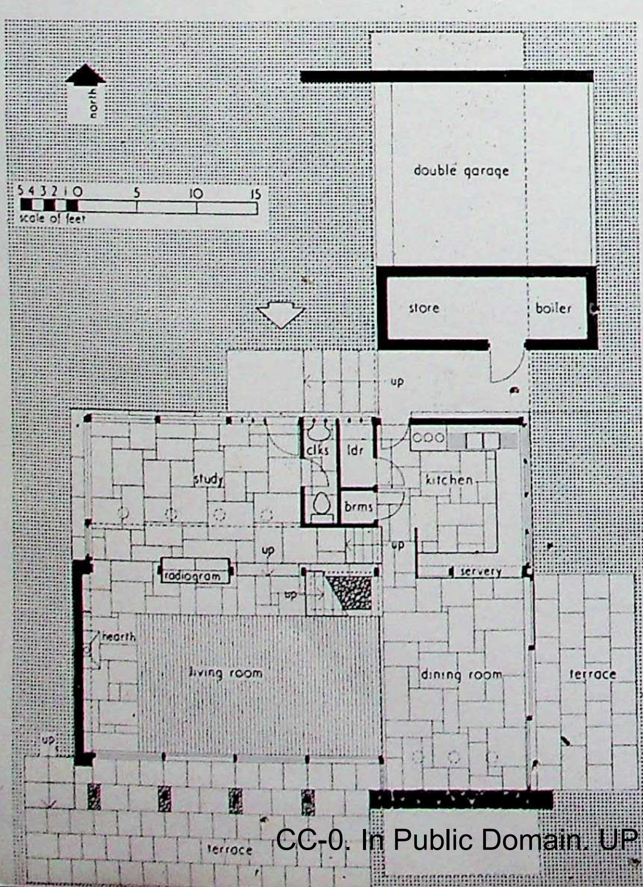


Farnley Hey from the west. Terrace to the left will eventually become the children's wing

A house in the West Riding

Farnley Hey

PETER WOMERSLEY, A.R.I.B.A.



The foundations for Farnley Hey were excavated during the autumn of 1953, and the house was ready for occupation in the late summer of 1954. Two more bedrooms have still to be constructed within the existing timber superstructure over the garage before the house will be complete.

Ideas about the form the house might eventually take began to take shape some eighteen months before building actually commenced. At that time, although the site had been chosen, it had not yet been bought; but from the very start three main ideas began to govern the internal planning and outward appearance of the house. In the first place, each one of the separate activities which taken together form the conception of "home"—eating, sleeping, entertaining, etc.—was to be segregated on its own particular floor, requiring no further definition—no walls or screens—to be recognisable as a "room." Secondly, these separate floors were to be arranged, like leaves upon a stem, around a central core, which would house all services, pipes and fittings, as well as support the connecting staircase. Finally, all these elements were to be enclosed within a plain heated glass box, whose simplicity would provide a contrast, and yet give coherence to the variety of levels inside.

These basic ideas, although still very apparent in the house as it now stands, were inevitably modified as the house took shape on paper, and had to meet the demands of the site, the financial resources available, and the future owner.

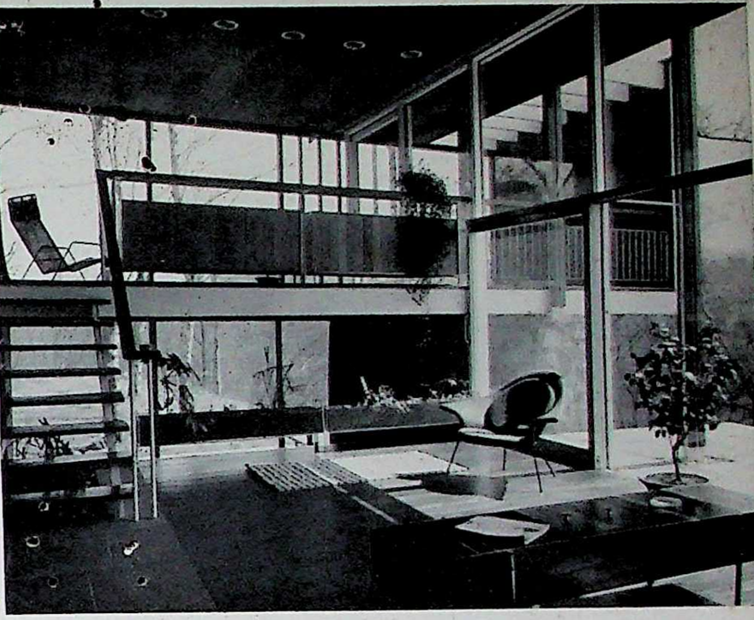
The site, although it had initially suggested the varying floor levels of the new house, and was completely suitable in nearly every respect—orientation, splendid views in all directions, and a wealth of mature forest trees—had one serious disadvantage—its extreme narrowness. A hundred yards long, it occupied a shelf only twenty yards wide at the most favourable point, between a secondary, but fairly busy road, and a steep drop through woods and bracken to an offshoot of the Holme valley below.

This narrowness, the view, and the trees, all of which were ultimately preserved, contrived between them to draw the house to the edge of the bluff, which only then left sufficient space between house and road for privacy, and for the garage wing, which because of its contrasting materials and function, was to be made visually distinguishable from the main body of the house, and screen it from the road and the north-east wind. The house, however, now stretched right across the site, and although it was still possible to walk around it, it could not be seen, on all sides, from sufficient distance, to be able to appreciate the underlying idea of the glass pavilion, with its floors suspended within.

Further modifications were to be caused by post-war restrictions on space and materials. These were not relaxed until the building was far advanced, and combined with the need for economy, they made essential some reduction of the area shown in the original sketch designs. Eventually it was decided to withdraw the window line facing south over the valley, three feet behind the structural columns, leaving these free-standing as a colonnade supporting wide, oversailing eaves, which would protect the southern windows from the high summer sun. This extension of the room beyond its actual limits by means of a columned "porch," combined with a new ten-foot wide terrace, built from spoil off the site, on the rim of the drop, and the twelve-foot high windows overlooking the miles of Yorkshire Pennines, was ample compensation for any reduction in the area of the living room. But again, the ideal of the simple glass box was undergoing further change. One floor level—the outdoor living terrace—already projected through and beyond the glass walls. Why not others? In this way, it would be possible to emphasise still further the theme of the varying floors with their different uses. Another terrace, this time for meals in the open, grew out from the dining "floor," and another at a higher level, now burst out over the steep drop as a screened balcony, and continued through the north wall of the house as the roof of the garage, marrying together the two contrasting elements, house and garage, and providing a base for further additions at a later date. Until then, when a guest room and children's playrooms will be added, it acts as a pleasant extension of the workroom.

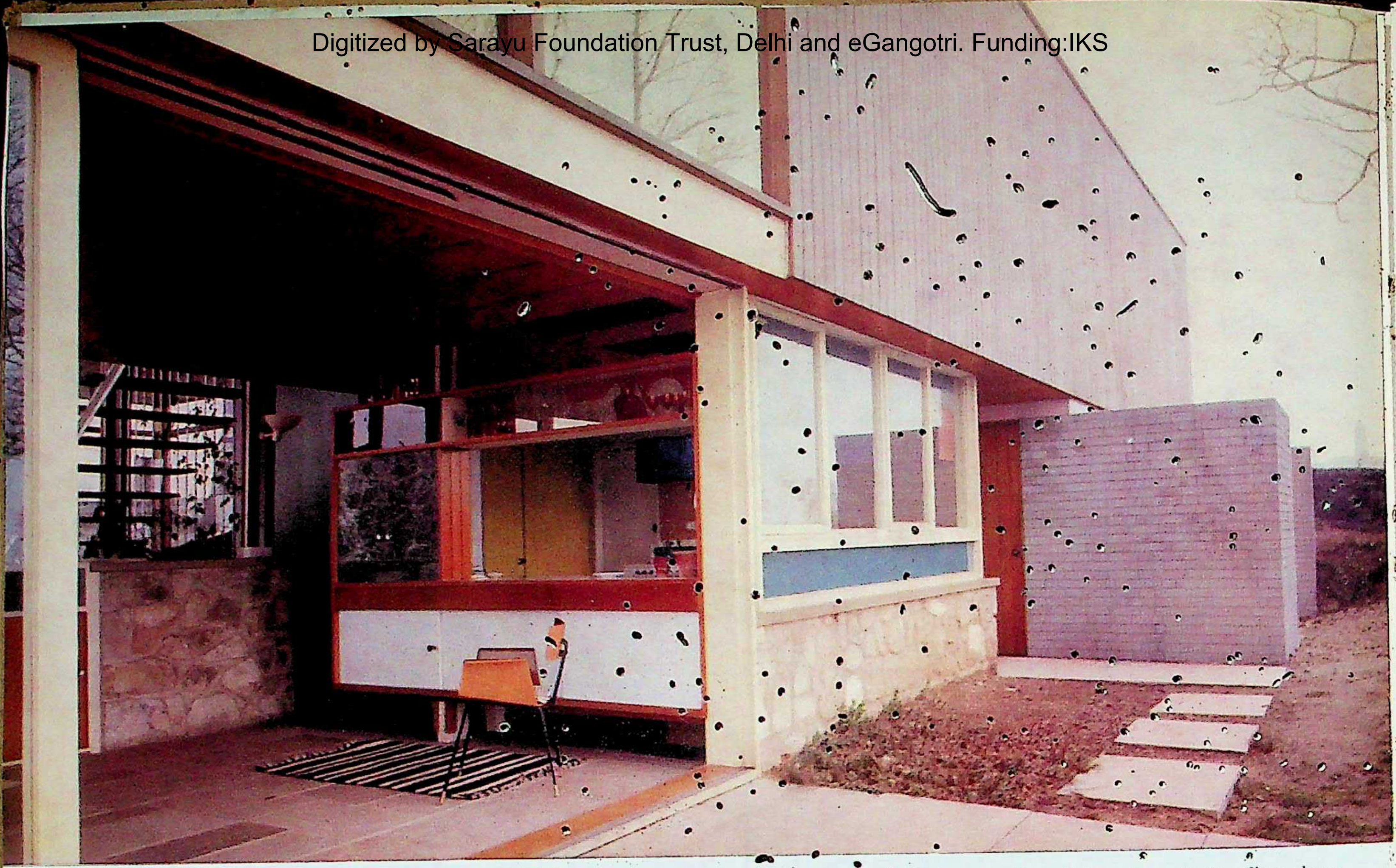
It had always been inevitable that the house as originally planned, could not be completed in one operation. Government restrictions and the high cost of building made this impossible, and one of the conditions made by the client was that the house should give emphasis and spaciousness to those areas of the house where the family relaxed, worked, and entertained, even if, at the outset, some hardship was caused through lack of bedroom space, before this could be remedied by further extensions. The only other stipulation made was that the house should be cheaply and easily run and maintained. It is this kind of approach to house design by the future occupant which ultimately makes the house itself worth living in, as well as worth looking at. The more visually alert and informed the patron is, the more easily and freely will the architect be able to give him a coherently planned and good-looking house for his daily living, and although his instructions will usually be negative, and he will very rarely be able to draw a line around "his idea of a house," he will be very positive as to what he does not want, and will in the end demand and receive more.

After all these factors have been taken into consideration, what kind of house eventually took shape near the farm settlement of Farnley Hey?

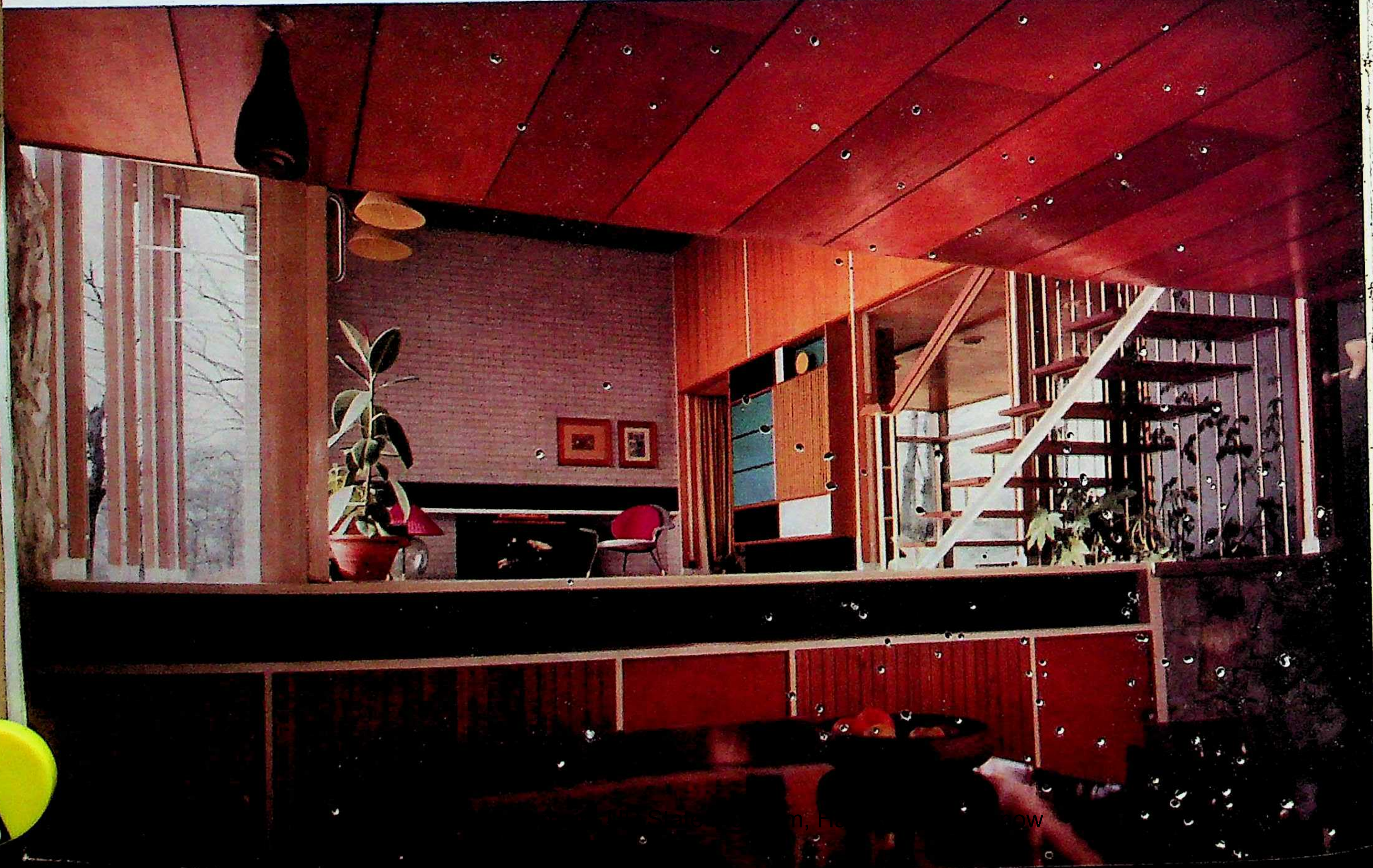


The various levels, unenclosed, define certain areas of activity without destroying the spaciousness and unity of the structure

From the dining room looking towards the servery into the kitchen



Well placed serving hatch and sliding glass doors simplify outdoor meals and, below, different levels separate living room from dining room. Music gallery above



The area of approximately 1,650 square feet contained within its walls appears to be much greater than it is in fact. The wide expanse of window, the outdoor terraces and porches that colonise space outside for the house, are partially responsible, but it is the planning and degrees of enclosure that account primarily for the spaciousness of the building. Apart from a small landing between bedroom and bathroom, there is virtually no circulation space; the staircase is as much a piece of furniture as a link between the different levels of the house.

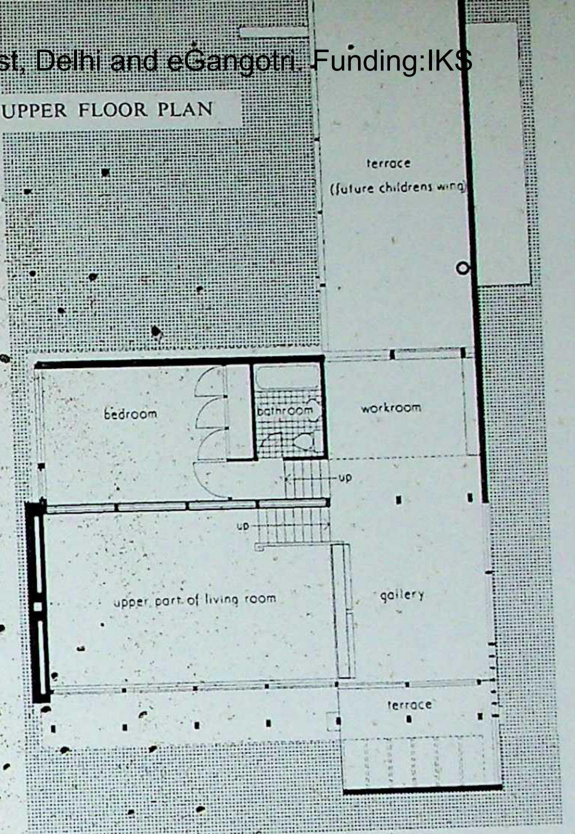
These have remained as originally planned—each one devoted to a specialised part of family life, and all but one—the bedroom floor—completely open to each other; but even the bedroom can still be appreciated as part of the "one room" that forms the whole house, behind the hardwood panelled insulating wall that separates it from the living room below. This, the central level of the five making up Farnley Hey, dominates all the others by virtue of its size and greater height. This, and not the kitchen, is the centre of the house, and all the smaller, more intimate spaces open off it. On the east and lowest side of the house is the dining room with its kitchen partially screened by a sideboard unit and serving hatch suspended from the structural columns. The kitchen has a continuous worktop and storage fitting below the long east window, with all the mechanical units ranged along the north wall—double sink, washing machine, and electric cooker. A cupboard with hood and extractor fan over the cooker is fixed above them, and more storage space—a larder and broom cupboard—forms part of the service core accessible to this section of the house.

Higher by two feet is the next level, the main entrance and study, to be screened eventually from the former, by shelves for more books as they are collected. This level also borrows enclosed space from the service core in the form of a small cloakroom fitted with basin and W.C.

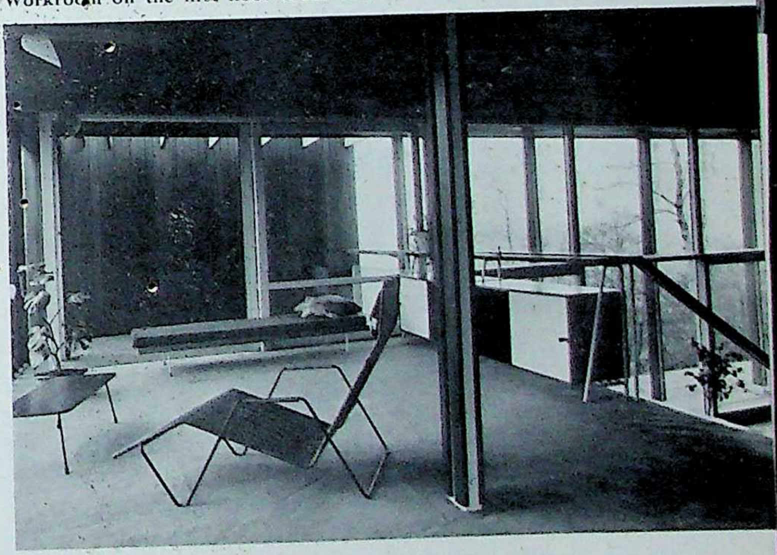
The living room with its tall 12 ft. 6 in. ceiling is separated from the study by a further change in level of two steps, and is screened from the rest of the house by the sunken indoor garden below the staircase, and the radio-gramophone apparatus housed between the columns. This is a most important fitting in the house as, apart from providing all the normal facilities of a home, it had to be designed for music and extensive entertaining. The gallery over the dining room and raised above the living room, although sharing the same ceiling, was designed primarily as a "relaxing" floor—for "live" music, for reading, dress making, or simply as an alternative sitting area, whilst recorded music is housed and played on the floor below. Either floor can be used separately or in conjunction, or with virtually the whole house, depending upon the size and nature of the entertainment.

The final uppermost level forms the bedroom, with a completely glazed western wall, and access to the service core for its bathroom.

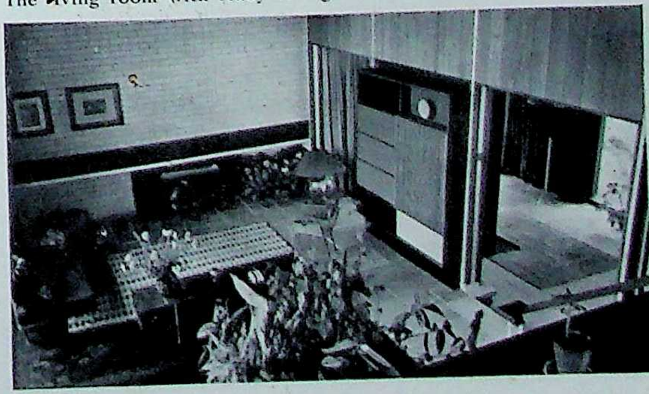
UPPER FLOOR PLAN

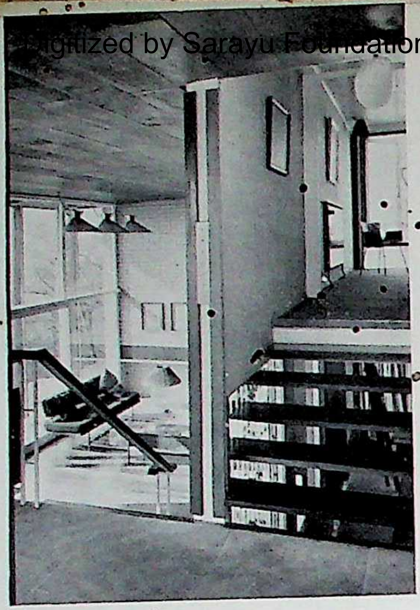


Workroom on the first floor looks out over the terrace



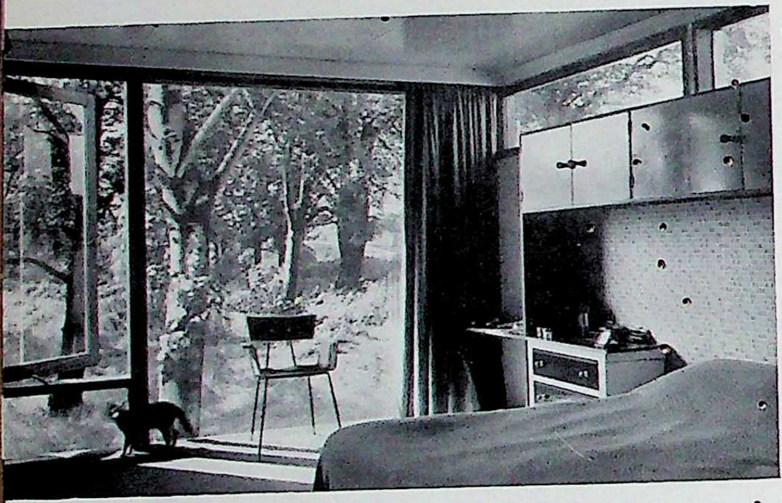
The living room with study to right from the music gallery





Intersection of the gallery and workroom looking down into the living room

The main bedroom with window wall to the west



Farnley Hey *continued*

This kind of planning is not, of course, practicable without an efficient heating system, and it is in contriving this that more money has to be spent initially on this kind of house than on the traditional. But surely, by now, any so-called modern house should be expected to be able to provide and maintain its own internal climate, independent of external weather conditions. At Farnley, the best possible solution seemed to be radiant floor heating, which warms all the surfaces of the house—floors, walls, furniture and occupants—whilst leaving the air temperature practically unaffected—rather as the sun warms the earth. The volume of air contained within the very open shell of the house would have been too great to heat efficiently, and once heated would have started to circulate. With radiant heat there is a minimum of draughts, the whole house is opened up for use, and the heating element itself is invisible. Half-inch steel tubes are embedded in the floor and hot water pumped through them from the coke-fed Janitor boiler. This heat, once generated, must be maintained: all fixed windows are double-glazed, the ceiling is draped with a heat-retaining blanket, and the timber stud walls are lined with insulating materials.

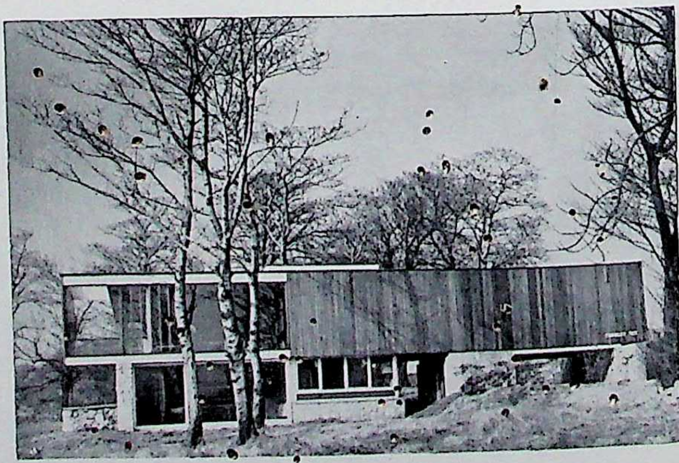
This actual physical warmth inside the house is supplemented by the use of materials that look and feel warm, as well as respond quickly to the radiant heat emitted by the floor. The living room floor is of camphorwood, kiln-dried to a very low moisture-content, so as not to shrink when the floor is heated; elsewhere all ground floors are paved with squared Yorkstone flags and the upper floors are close-carpeted. Ceilings are covered with panels of plywood faced with gaboon-mahogany or birch. The walls are panelled with various hardwoods, or with pine painted in clear warm colours. Heavy floor to ceiling curtains throughout the house counteract the hardness of glass.

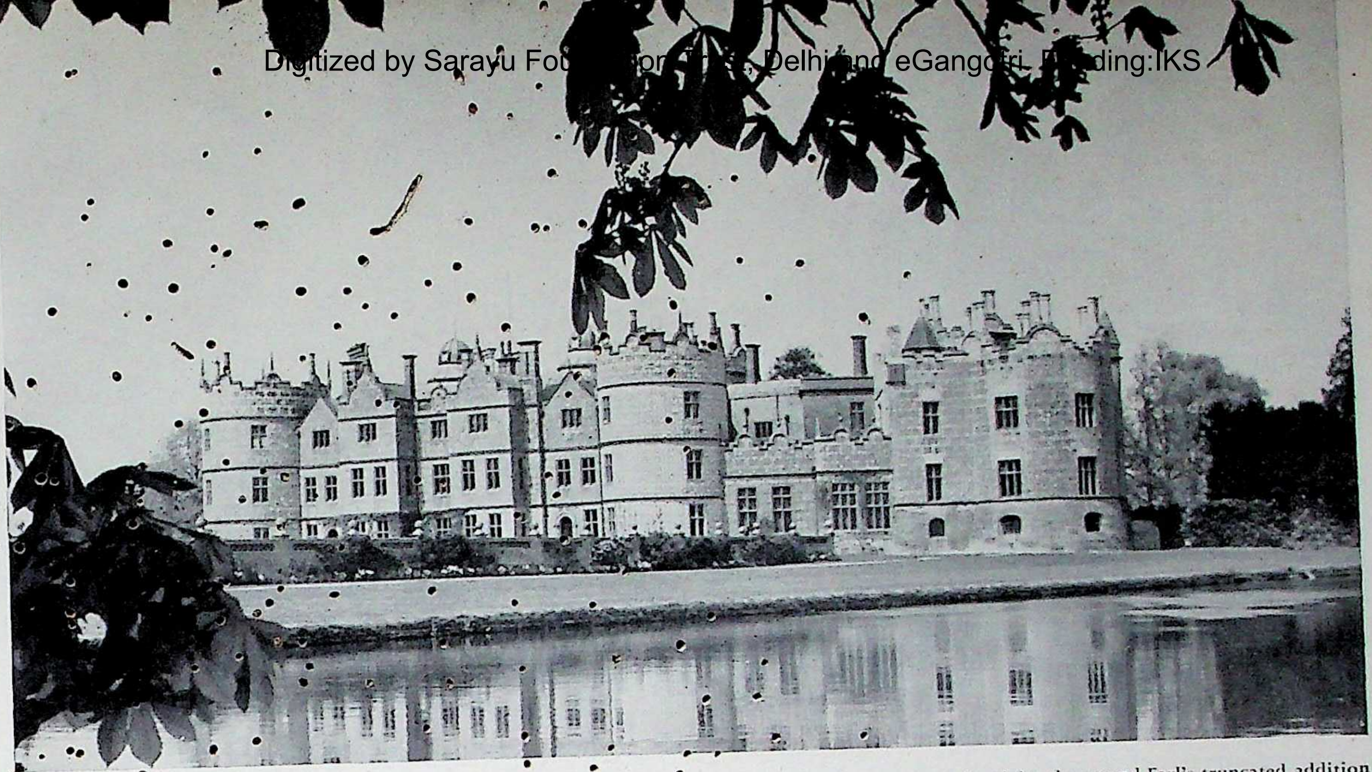
The fireplace—still necessary as a visual focus and for sitting around during cold spells—burns logs in an open grate beneath a hood of polished copper. The fireplace wall itself is of pale lilac sand-lime brick, used also for the garage and boiler house, and these rough mass walls—and the limestone terrace walls—contrast with the light glass-filled timber framework of the house, with its bracing walls of oiled vertical boarding.

The structure is mainly traditional; solid waterproofed ground floors, softwood joists for upper floors and roof, diagonally boarded for strength; the flat roof is covered with three layers of bituminous felt and drained internally. The timber frame itself—a natural choice for such a site, with its colour, associations and rightness of scale—is an adaptation of traditional structure, with slender composite posts bolted together, and providing strength equal to the solid oak of Elizabethan framed houses, with the same freedom in choice of infilling materials, transparent or opaque.

The furniture inside was designed at the same time as the house. Outside, apart from a certain amount of levelling and banking, and the thickening up of existing growth with evergreen shrubs and trees, the site will be left in its original wild and beautiful condition.

Trees, seen through glass walls and reflected in them, unite house with wooded site





The south front of the castle showing Salvin's façade between the pair of 16th century towers and, on the right, the second Earl's truncated addition

Longford Castle

RALPH DUTTON

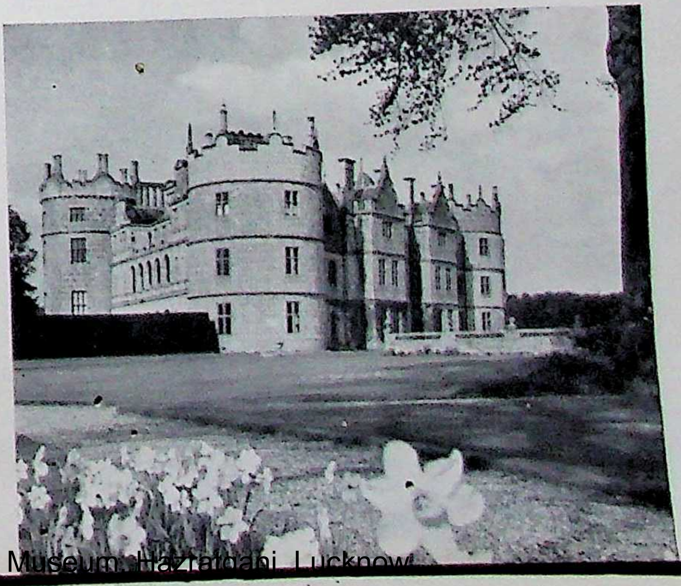
THERE are few more lovely valleys in the southern counties than that of the Avon as it flows southward from Salisbury. It leaves the cool, grey buildings of this picturesque town with its soaring Gothic cathedral set in the finest close in England, and passes through wide water-meadows, where willows and poplars thrive in the damp soil, and in early summer the fields are yellow with buttercups. From this landscape of silver and gold the Avon flows on into the civilised beauty of the park of Longford Castle, where sweeping beech plantations crown the undulations and the river winds slowly past the castle and its garden as if reluctant to leave the shelter of these peaceful pastures.

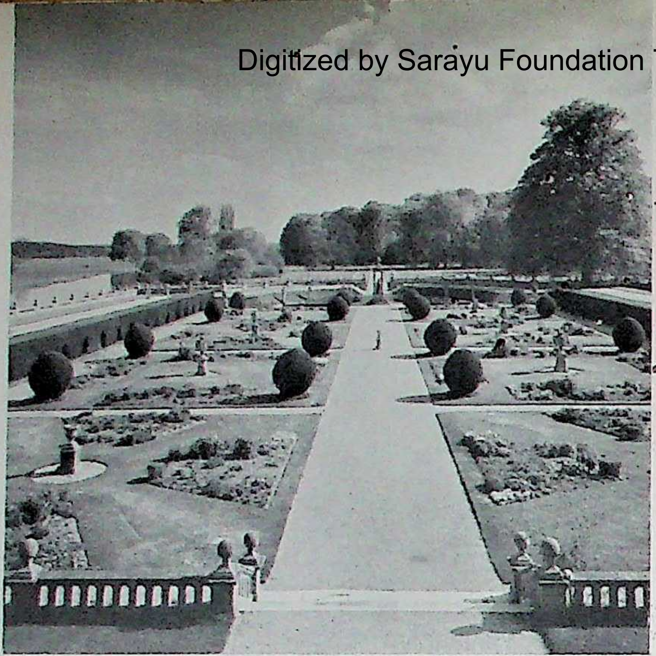
No park could provide a better example of the eighteenth-century genius for moulding trees, grass, and water into a gracious, romantic scene, a scene such as can be found in no country in the world but in England. It is not known for certain whether the layout was devised by Capability Brown, but the perfect planting of the groves, and the siting of the glades which carry the eye into the depths of the woods indicate a master hand. How strange it is, then, to find set in these Arcadian surroundings a house which is so unusual and so un-English in its appearance.

In the eighteenth and early nineteenth century a number of buildings founded on foreign architecture enlivened the English landscape: there was a pagoda at Kew erected for Princess Augusta, there was the Prince Regent's Oriental fantasy at Brighton, and a Rajah's palace on the slopes of the Cotswolds. But Longford ante-dated them all, for it has stood for close on four centuries on the chalk soil of Wiltshire, and in spite of some later additions still bears materially the same appearance as it did when it was built between the years 1580 and 1591. But there is nothing reminiscent of the East about this structure: it has more a Flemish air, though no country can boast an exact parallel.

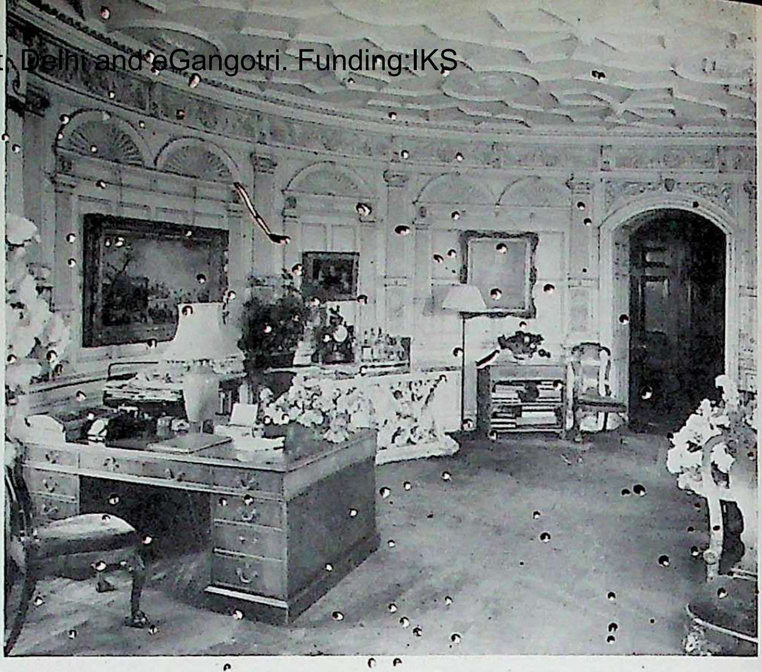
The house was planned as an equal sided triangle with a robust tower at each corner. These towers are built of

From the south-west the triangular form of the house can be clearly seen





Formal parterre bounded by yew hedges extends before the south front

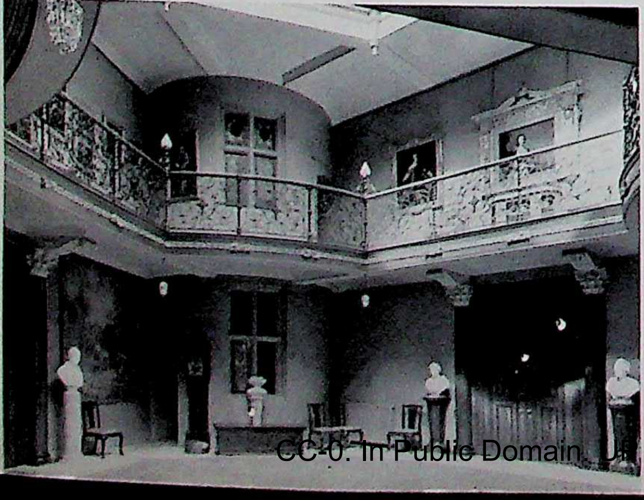


The Round Parlour which is lined with white and gold panelling

grey-green Chilmark stone and are enlivened with bandings made up of squares of flints and silver-grey Portland stone, while the ornamental parapets which crown the towers are derived from the battlements of a much earlier period, with the added decoration of curved panels supporting stone obelisks. In spite of these details, the towers have a formidable, defensive appearance, but the façade of the entrance front, which joins the two western towers, with its decorative use of arcades, pediments, pilasters and niches, is a robust and elaborate example of the Continental Renaissance style.

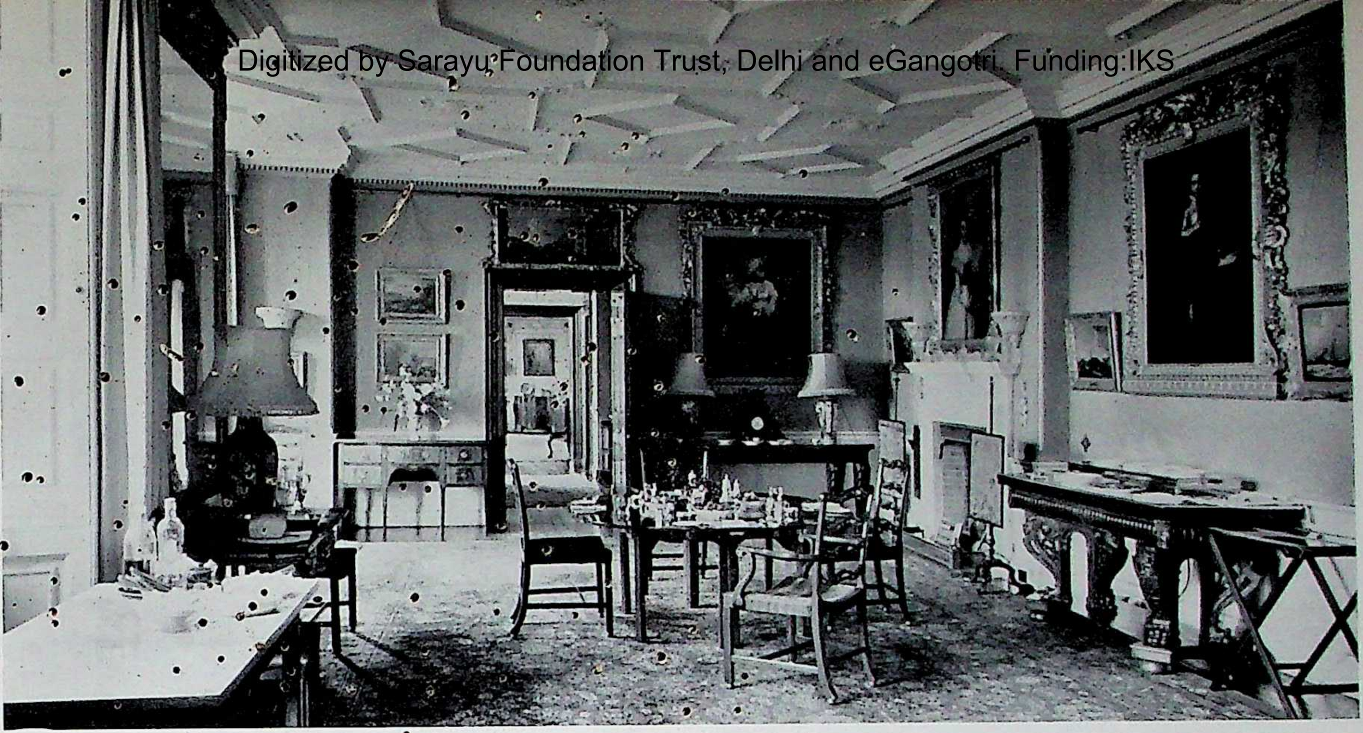
The builder of this curious castle was Sir Thomas Gorges and his wife, who was Helena, widow of the Marquis of Northampton and daughter of Ulf Snakenburg of Sweden. It is suggested that the design of Longford was inspired by Uraniberg Castle in Sweden, which was known to Thomas Gorges through the connections of his wife. Or alternatively that it had a religious significance, in that the three towers were emblematic of the Trinity. The latter would have been in consonance with Elizabethan sentiment, and there indeed exists a contemporary plan of the house, drawn by John Thorpe, who was for long thought to have been the designer, in which each tower is labelled as a member of the Trinity. But there remains a simpler possibility. Sir Thomas Gorges was Governor of Hurst Castle, which stands at the entrance to Southampton Water from the Solent and was one of the chain of defences raised along the south coast by Henry VIII. Most of these castles were designed on geometrical plans, and, Hurst Castle, as it happens, is triangular with semi-circular bastions at each point. This, then, may well have suggested the form of Longford.

The 19th century hall formed out of the central triangular courtyard



Though the source of Sir Thomas Gorges' inspiration can never now be known with certainty, it was in fact the governorship which provided the means for completing the castle. After eight years of building it was still far from finished, but Gorges' finances on the other hand had been drained to their limit. There was no option but to bring the work to a halt. At this moment, however, in August, 1588, the great victory over the Spanish Armada took place, and Lady Gorges begged Queen Elizabeth to grant her a Spanish galleon, which had been wrecked on the south coast and to which her husband had some claim in his official capacity. The grant was allowed and very profitable it proved, for the ship contained bullion. Work on Longford was at once re-begun, and was brought to a triumphal conclusion in 1591, a date which is carved on a keystone on the entrance front.

The property did not long remain in the possession of the Gorges family, for in 1641 it was sold by Sir Thomas' son to Lord Colerain, whose grandson in 1717 sold it to Sir Edward des Bouveries, the direct ancestor of the present owner, the seventh Earl of Radnor. The house remained little altered externally until the last year of the eighteenth century when the second Earl decided materially to enlarge the house by converting it from a triangle into a hexagon, in the course of which operation almost all the original building would have disappeared except for parts of the entrance façade. Two new towers, larger and higher than those existing, were built on the north and east sides, and the tower at the north end of the entrance front was reconstructed to match them but, as with Sir Thomas



The vista from the dining room designed by Salvin on the south front through a garden hall to the Round Parlour in the west tower

Gorges, costs outstripped finance, and most fortunately building operations ceased long before the full scheme was completed. For half a century the castle remained almost uninhabitable in its condition of suspended development, until the fourth Earl called in Anthony Salvin to bring order to the unfinished composition. This difficult task, which included the rebuilding of the south front to the garden, Salvin achieved with great success, completing his work in 1874. Following a fire a few years ago, the second Earl's eastern tower has been reduced in height, so that it no longer dominates the south elevation.

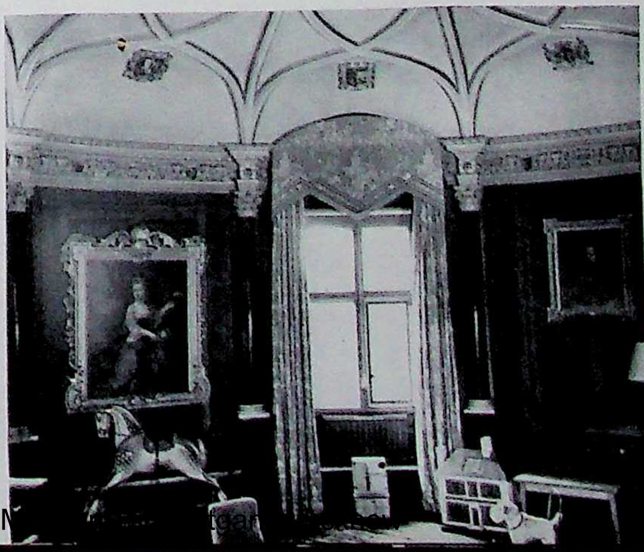
In front of this latter façade extends the long parterre, which is so splendid a feature of the garden. Clipped yew hedges and raised terraces enclose formal beds, which lie on either side of a long central path, while stone urns and sculpture give height and distinction to this ceremonious arrangement. The Avon bounds the garden on the east, and in other directions smooth lawns surround the house and sweep away to the beech groves of the park.

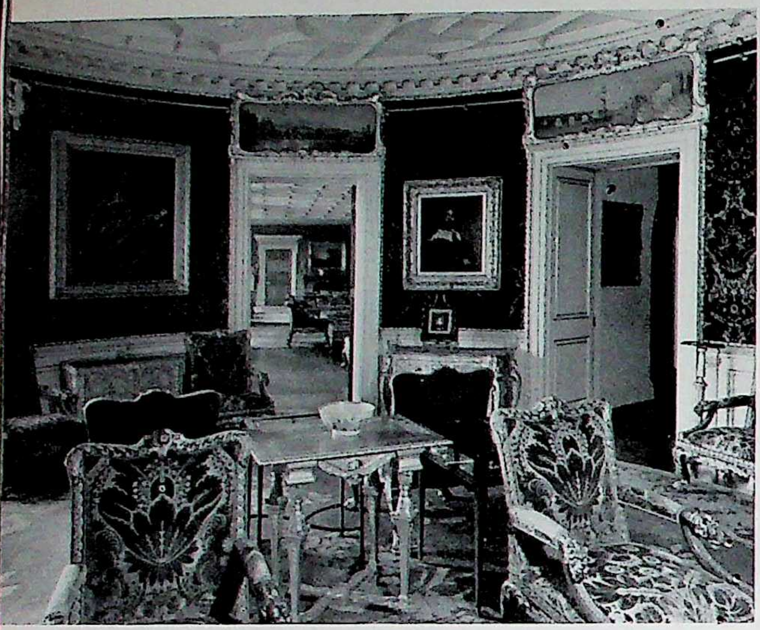
The planning of a house which is so curious in form is bound to have great individuality. As originally designed, it had an open court in the centre of the triangle, with a circular stair contained in a tower surmounted by a lead-covered cupola at each corner. This court has now been roofed in, and a gallery has been inserted at first floor level so that the three staircases are conveniently joined. The principal rooms lie on the garden front. There are circular rooms in the twin towers, and between them on the ground floor is the dining room with garden lobbies at either end; above them is the long picture gallery with windows overlooking the river and the parterre. It is these rooms which contain one of the most splendid collections of pictures in any English country house, while much of the furniture represents the finest work of eighteenth century craftsmen.

There is not space here to describe the pictures in detail, but the public can inspect them on Wednesday afternoons during the summer. Something, however, must be said about the very beautiful rooms which contain these works of art.

On the ground floor of the south-west tower is the Round Parlour. The walls are lined with late Elizabethan or early Jacobean panelling, consisting of arcades flanked by pilasters supporting a deep frieze; it is now, and was perhaps always, painted white and gold. This mellow decoration forms an admirable background for Holbein's famous portrait of Erasmus, and the picture of Aegidius, Town Clerk of Antwerp, by Quintin Matsys. Across the garden hall lies the dining room which was formed by Salvin during his alterations. The two white marble chimney-pieces are eighteenth century, and the pictures, which include several portraits by Reynolds, are all of the family and their connections. There is a beautiful portrait

Sir Thomas Gorges' circular bedroom, now used as a children's playroom





The Green drawing room in the south-east tower opening into the gallery

by Gainsborough of the first Earl of Radnor, who was not only a patron of contemporary artists, but also purchased, with admirable judgment, the greater part of the existing collection of pictures.

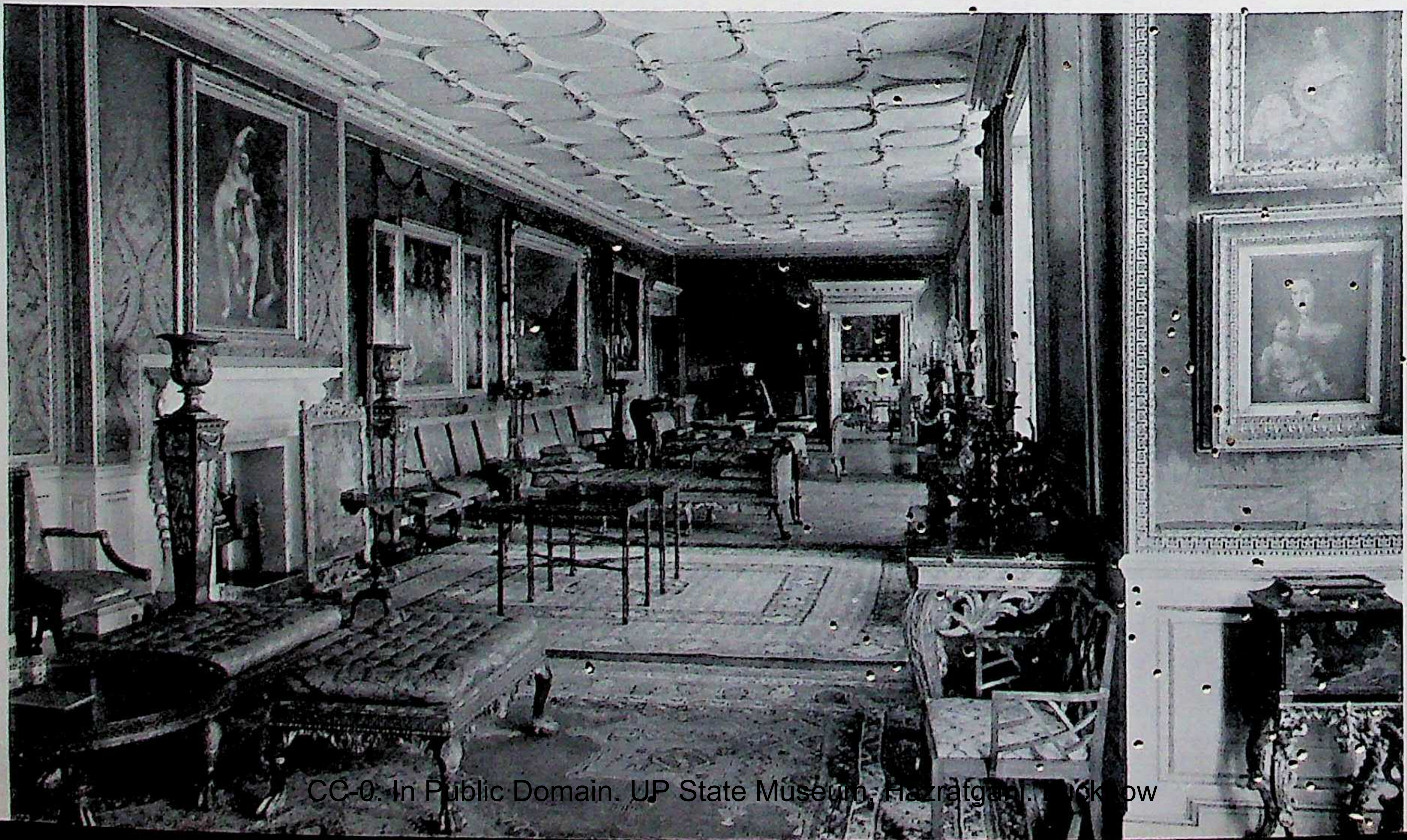
On the first floor, above the Round Parlour, is the Marble Room, in which grey marble pillars support a slightly domed ceiling with pronounced ribs joining on a central pendant. This room was originally Sir Thomas Gorges' bedroom: it now fulfils a useful function as a children's playroom. On this floor, too, are the two most important rooms in the house: the picture gallery and, opening out of it at the east end, the Green drawing room. The gallery is hung with green brocade which also covers the extensive set of furniture—many chairs and a pair of day-beds—made by Benjamin Goodison about 1740 for the first Viscount Folkeston, father of the first Earl of Radnor. Here, also, is the remarkable steel chair made in Augsburg in 1577 and presented by that city to the Emperor Rudolph II. During the Thirty Years' War it was captured by Gustavus Adolphus and taken to Sweden where it was bought at the end of the eighteenth century by the second Earl of Radnor, who, like his father, was a notable collector of pictures.

The last room, the Green drawing room, is the gem of the house. It takes up the first floor of the south-east tower, and the curved walls are lined with cut Genoa velvet of a deep green which, with the white marble chimney-piece, dates from about 1730. Here, amongst other superb pictures, hangs Velasquez's portrait of a Moorish slave; while, in addition to eighteenth century furniture of the highest quality, there is a little cabinet of great historic interest, since it was given by Queen Elizabeth I to Lady Rich, who was one of her ladies in waiting.

In these days, when so many country houses are falling into decay, it is a particular pleasure to see one which is admirably maintained, and remains, as it has been during a family tenure of upwards of two and a half centuries, the centre of a thriving and well administered estate.

Longford Castle is open to the public on Wednesdays during the summer, from 2 p.m. to 6.30 p.m.

The picture gallery, in which the walls are hung with green brocade and the magnificent 18th century furniture is covered with the same material



Built of granite and blue elvan, two hundred years ago

Cornish Cottage

By MALCOLM HAYLETT

IT was in 1946, suffering from the effects of unsettlement after my Army service, that a sympathetic artist friend advised me to take a holiday in the West Country. It was understandable that he suggested St. Ives. I arrived on a balmy spring day for a week and I am here still.

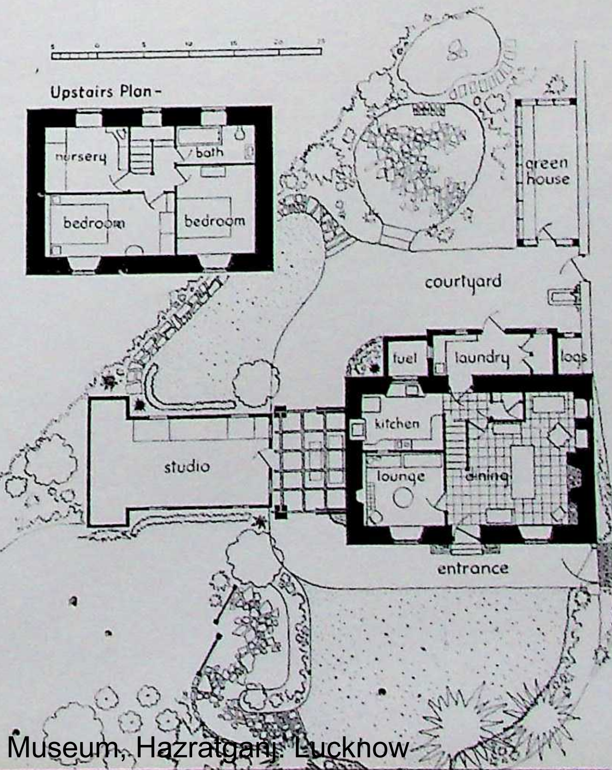
My Cornish landlady was only too pleased at my extended stay. I began painting, I married, and my wife, a display artist whom I had met early in my Army career, encouraged my serious painting. We acquired a studio with a view of the harbour and began to feel that as we became more settled we wanted greater independence. After many unsuccessful attempts to rent a flat or cottage, we decided to buy a house. But this did not appear as easy as we had thought in those immediate post-war days. At last a small cottage of character came on the market which appealed to us. It was old, 180 years, and had been farmhouse, stable and count house for the tin mines, and had consequently suffered considerable neglect over the years. The building society did not share our enthusiasm, but we promised immediate restoration and on that promise acquired Higher Ayr Cottage in 1947.

Without capital, but full of determination, we set about what seemed a lifelong task. To relate our experiences of rebuilding must seem dull reading in these days of "Do it Yourself" when almost everyone is an experienced painter and paperhanger. But with no magazine articles to guide us and with no preconceived influences, with contemporary furniture still to come and a precious book of coupons in our hand, we set about restoration.

Our plan was to take the house room by room after making good the structure against wind and weather. The layout was basically simple and similar to most Cornish cottages; the shell was of 2-foot thick granite, and one entered by a central door. On the left were two small rooms, one a kitchen; on the right two other rooms, one a dairy. All four were approached by a dark passage, from which also the stairs ascended. Upstairs a bedroom recently divided to provide a bathroom, but with no bath, and two smaller bedrooms. Our official application for a bath was refused, and after exhaustive enquiries we traced one; somehow the traditional tin bath in front of the range did not appeal to us.

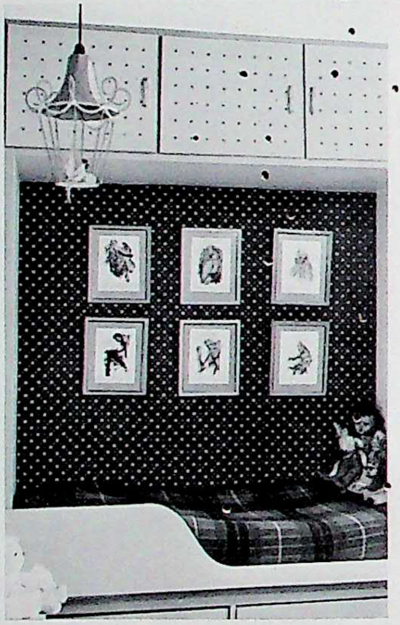
Neither of us had had time to think about interior decoration seriously, although it had been vaguely connected with our work, and neither did we now consider it very much. Instead we evolved a style that was governed by the character of the building, and our personal attitude towards decorating was formed through that interpretation.

Our decision on our first retreat from the cement and sand was soon made, the bedroom, and we completed this as soon as possible. We considered the pros and cons of open planning and decided that for comfort and privacy we would retain the original room plan with modifications. We later found the decision was a sound one, for an Atlantic gale swirling around our exposed position could be most



In the dining room, the varying textures of stone, wood, iron

Pale peach with oyster woodwork for the small bedroom



Bunk bed with linen cupboards above dark blue wallpaper

Window seats and under sofa drawers save space

uncomfortable, and only the later addition of Hermerseal weather strip on all the doors and windows gave us complete protection from the elements. We installed central heating, rewired the lighting system, stripped woodwork of its years of accumulated paintwork, re-laid floors and enlarged the windows.

The garden area was triangular in shape and roughly a fifth of an acre in size, devoid of any living thing except four strawberry plants, and these later proved to be the most productive specimens. After a hard day's work in the house I would begin to regulate the growing mounds of rubble, and these miraculously appeared for two years or so as we resolutely stripped stone walls of their plaster, dug up floors, and gouged clay from the granite walls before re-pointing.

As each room was completed so the worry of furnishing them grew; carpets were almost unobtainable, and all furnishing materials on coupons. Utility furniture had its good points, but it did not stimulate exciting schemes, so we converted Victorian sale room furniture. The kitchen units we built from an old clothes horse, an Army table and some picture frames, camouflaged with colour and a then new material called Formica.

To compensate for the scarcity of furnishing material, I painted the door panels of the dining room with a decorative flower motif repeated in the chair and curtain fabric. The floor relaid in cement was marked off in 12-inch squares, and when thoroughly dry each square was painted in varying tones of the same colour. The effect was most deceptive, and many a visitor has admired our fine 'tile' floor. From a local timber yard came the only wood available in quantity, discarded planks of elm, weathered to perfection and with a "natural" edge. These enclosed the stair well and made fine shelving above the granite fireplace. These granite coins were manhandled down from the upstairs windows during widening and, as in all the heavy work, our sturdy Cornish mason 'Sam' proved a veritable tower of strength. He had the rare qualities of a craftsman's love of his materials, and his skill and knowledge covered most of the problems we had to deal with. He even knew where he could lay his hands on a nice old beam or some good weathered stone and without him life would have been very difficult. The great problem was to keep parts of the house which were finished clean and free from the inevitable powdery footprints that followed our every movement. This finally brought things to a head; our life was being dominated by sand and cement, shavings and dust. We felt we must make one final effort to complete our plans. In any case our first baby was expected, and in 1950 a daughter was born.

However, we soon found that this meant the return of the dust and shavings, for the nursery was too small to accommodate normal furniture. So a bunk bed was built into the wall and the unit contained the hot water cistern, airing cupboards and two large linen drawers beneath the bed. On the opposite wall another unit included a sink and a tiled counter, toy cupboard and wardrobe, the floor to ceiling door being mirror glass creating an illusion that the 7 feet by 7 feet area was twice the size.

Now a real problem was to find time to work on these additional projects. Any banging was definitely out, so the tempo was inevitably slowed down. Work which could be done previously in weeks or days now took months. A play area was the solution, and so back came the cement and sand to create a sheltered spot which contained a pool and sand pit, and which could be under observation. At the same time more paths were laid, connecting the vegetable plot to the house. As any indoor work was now almost impossible and the nursery had been completed after many threats of desertion by my normally patient wife, I took to building a greenhouse. This was a lean-to type sixteen feet long, and here we came upon real setbacks for the first time. In digging the foundations we uncovered vast pieces of rock at soil level and with our mason's doggedness we finally removed them. This was achieved by digging a great pit to one side of the stone and then slowly levering the thing over into it, an operation which needless to say took many days. There is, however, a peculiar mental satisfaction on a warm summer's evening after hours of toil surveying with pleasure the few inches' progress that has been made.

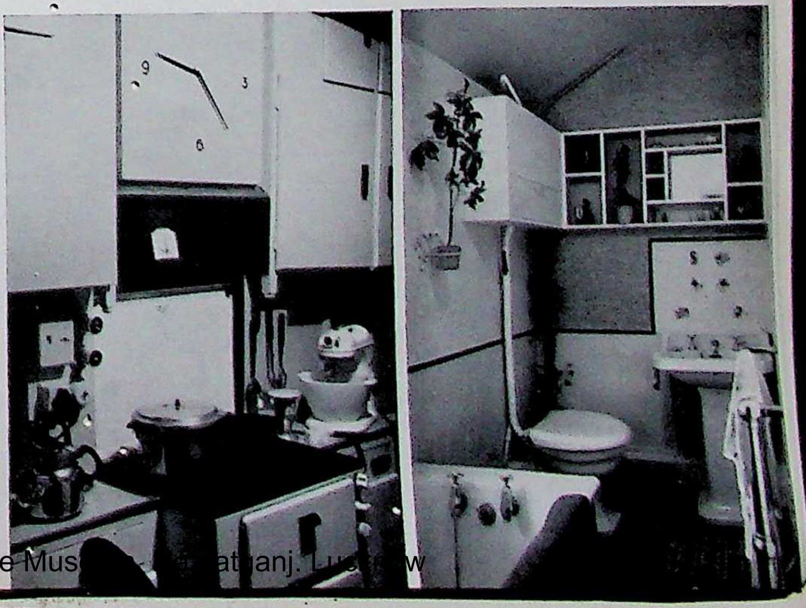
The garden now took over my affections and we added an informal pool within sight of the kitchen window and surrounded it with primulas and low growing shrubs. The exposed position of the garden made it impossible to grow our favourite plants and climbers, and although we could produce a reasonable bunch of flowers at any time during the winter, the wind scorched even the most hardy bushes if they were not well sheltered. To complete the picture we introduced two white fan-tailed pigeons. These proved a great fascination to our cat, and the problems of ensuring their safety were many. They eventually found the difficulties insuperable in raising a family, and quite naturally left us after gracing our garden for only a few months.

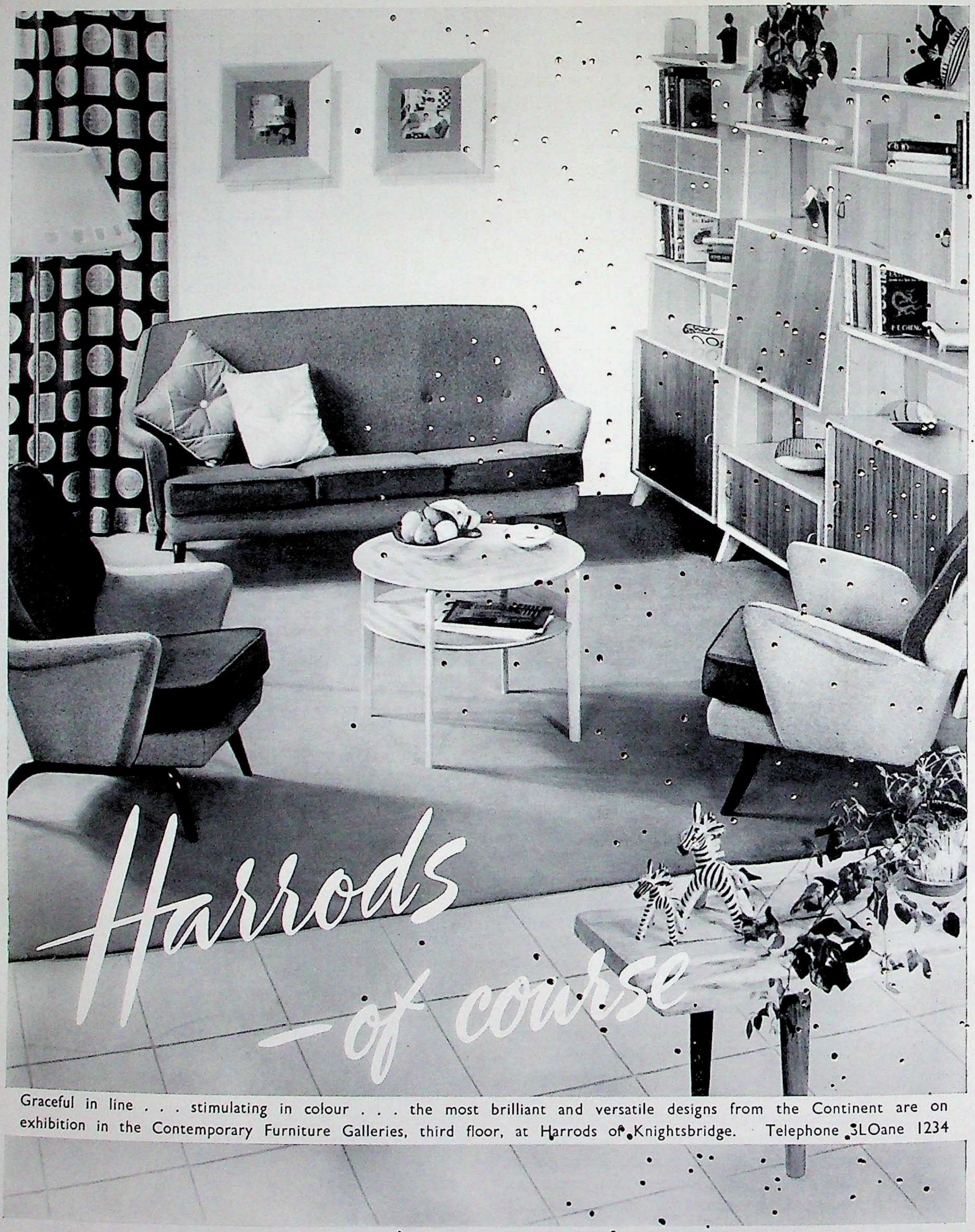
In 1953 our second daughter was born. I now found that I was practically indispensable around the house, and the solution seemed to be to build another studio in the garden. I estimated that I would save an hour or so a day in journeying to and from my studio in the harbour, and I could be available in moments of distress. The studio was a portable one, 10 feet by 20 feet, with a natural elm exterior and an insulated interior. A glass window was put in the roof and the whole arrangement was a resounding success.

A year later, however, we found our frustrations returning, nothing seemed to be big enough, there were not enough cupboards, the rooms were too small and so on, views expressed by most people at one time or another about their property. There was only one solution, to build. We bought a plot of land, half wooded, and began the exciting and exasperating task of designing the house that suited our needs. This naturally turned out to be a most expensive project, and after some drastic modifications the plans were passed. Now the interesting thing was that these plans were very nearly a replica of our present house, although months had been spent on the construction of scale models and experts had given their suggestions towards producing the "Ideal Home." This similarity made us look again at the house we had spent so much time and money on, and at once we knew what to do. The highly desirable plot was sold and work began once again. Every inch of space was revalued, where necessary cupboards were completely rebuilt, the backs of doors even had individual purposes of storage. Under the settee in the lounge went a High Fidelity Unit and record storage, special units were built to house the loudspeaker, tape recorder, projector and radio. We have in fact modelled a unit that supplies a perfect background to a busy life, a compact retreat that lives in the past as well as the future. It belongs to no particular school of architecture nor would it rate very highly in the opinions of fashionable decorators, but what it gives out is friendliness and warmth and that I suppose is no mean reward in the creation of a home.

Red striped fabrics for the black and white studio

Very small kitchen and bathroom make full use of wall space





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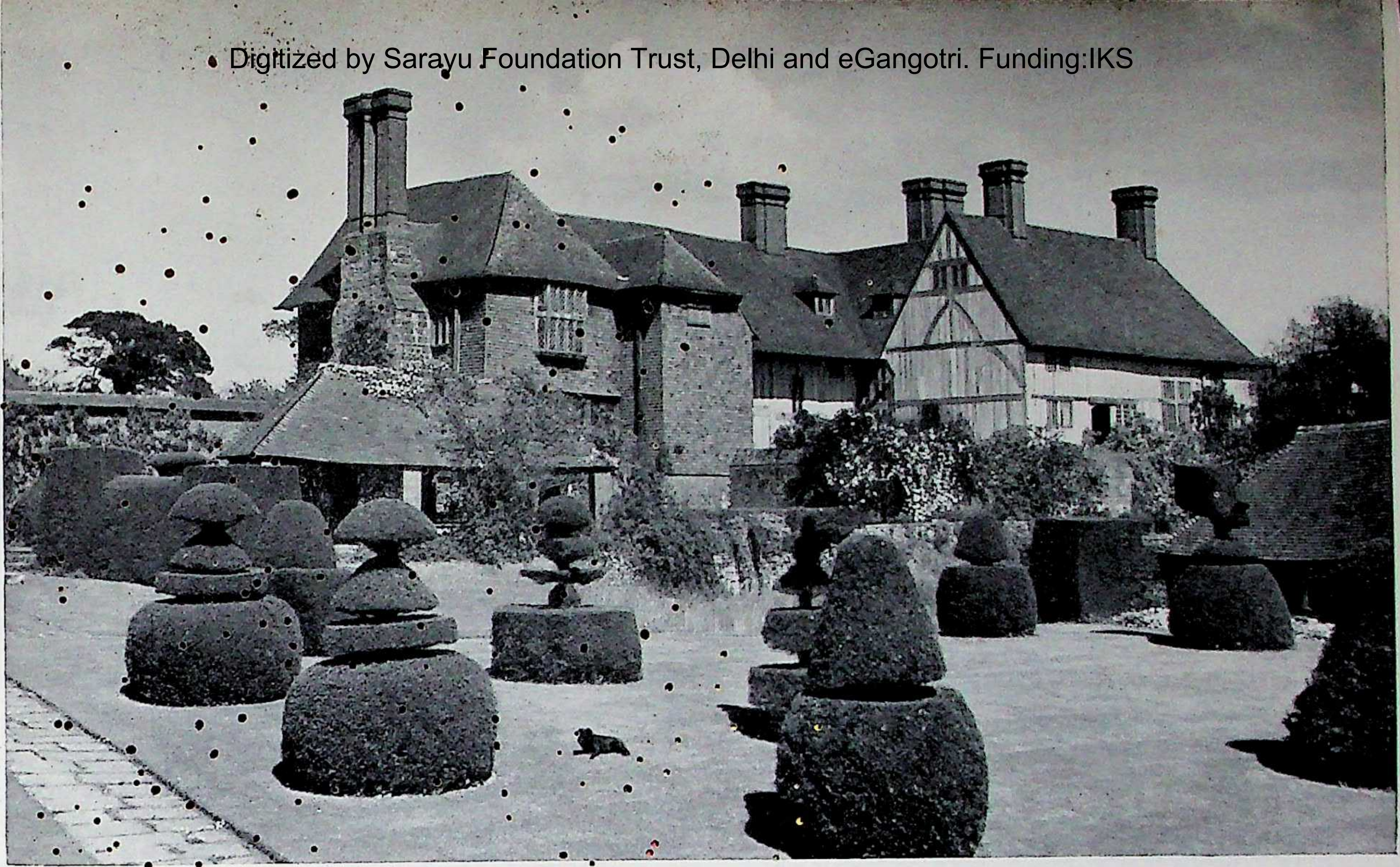
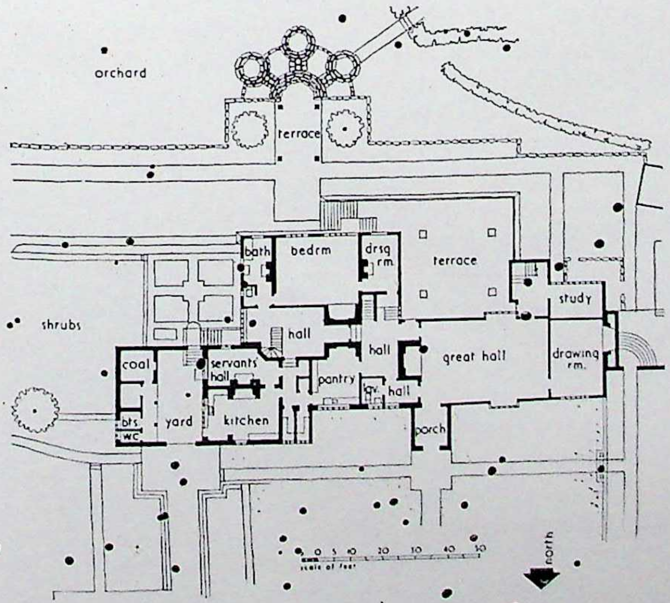


Great Dixter from the west, showing the Benenden house addition on the right and yew topiary in the foreground

Great Dixter

By CHRISTOPHER LLOYD



It was on a leaden day in February, 1910, with the whole countryside under snow, that my parents, pursuing a long-protracted course of house-hunting, first set eyes on Dixter. There was much besides the weather that might have put them off; the house was untenanted and semi-derelict; for the previous twelve years it had stood in the agent's books described as "an agricultural property with a farmhouse attached." But there was that something about it, a certain atmosphere, a character of friendliness which knows no ghosts, that made my mother and father agree forthwith: "This is the place for us."

Yet, for all that it had fallen upon evil days, Great Dixter had once been a manor house of considerable importance, the residence in the fifteenth and sixteenth centuries of the landed gentry of this corner of Sussex, the families of Etchingham, Gaynesford, Wakehurst, Elrington and Windsor. The weald of Kent and Sussex, once clothed in natural forests of huge oak, abounds in hall houses of timber construction, but Dixter is one of the largest of its kind. So large is the hall, that it is, I believe, unique in combining two forms of construction, the roof being supported not only by tie-beam and king-post, but by hammer beams also—the latter style of suspension more often associated with stone walls. Seen from inside, the roof timbering composes a pattern of amazing strength and apparent endurance. I have slept in the Great Hall when, with the roof fitfully illumined by a wood fire, I have fancied myself to be lying within the cavity of some huge prehistoric beast, looking up at its massive ribs.

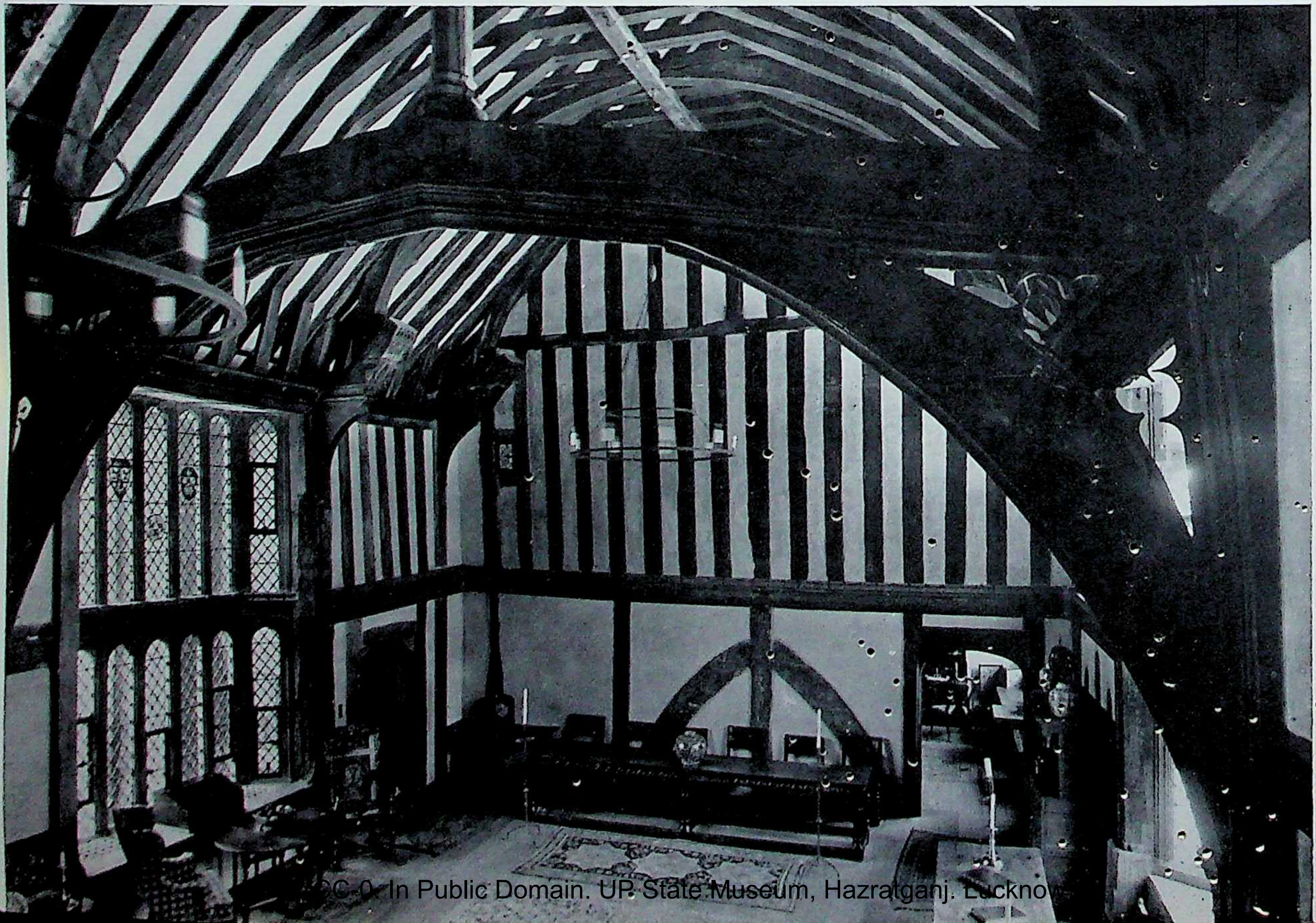
The house was built probably between 1450 and 1464—only some 80 years later than Bodiam Castle, which is clearly visible in the Rother valley, three miles away, and which is yet so very different a building, being one of the latest English castles fully fortified in the old tradition. The hall at Dixter was originally warmed by an open hearth (such as may still be seen at Penshurst Place) in the centre of a beaten earth floor. There was no chimney, only a hole in the roof covered by a protective louvre, and the smoke had to find its way out as best it could. The beams are still black from their coating of fifteenth-century soot. In the upper room, the Solar, which was used by the master and his family, there was always a fireplace, and the oak timbers are their natural warm brown colouring. In Tudor times, these enormous barn-like rooms, with their smoke and draughts and inordinate discomforts, together with the practice of communal living, became generally unfashionable. The three living rooms at Dixter—Great Hall, Solar and 'Cellar' (not a real underground cellar but the room below the Solar, sometimes called the bower)—were partitioned into small units. In the hall two floors were inserted, and a number of vertical divisions. The Solar was divided into three parts, a complete tie-beam and king-post being removed in the process; the 'Cellar' into two. In addition, bay and oriel windows were scrapped, and other pointed windows cut away or covered up. They were replaced by more modern styles of fenestration. The porch was blocked to form a larder in the early eighteenth century, and a new door cut into the side of the hall. The beautiful stone Solar fireplace had a wooden mantel superimposed upon it.

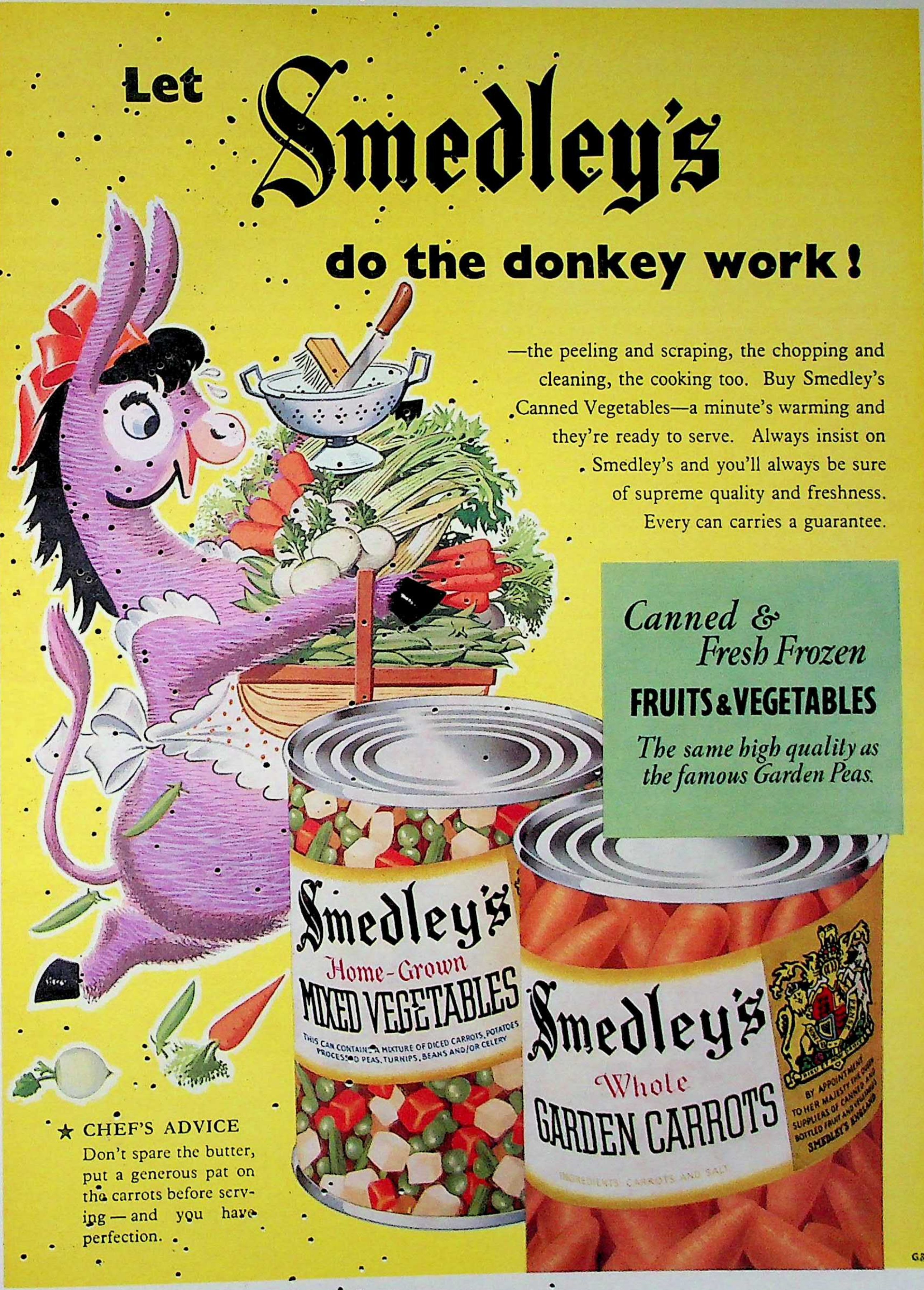
It was in this state of cluttered up confusion as well as dereliction that my father, Nathaniel Lloyd, found the place. An early pencil sketch on a piece of rough paper shows how he envisaged the conversion of the house into a home, without radically altering its composition as it then stood. But the idea of restoring so magnificent a building to its first state came early and irresistibly. Restoration, however, would entail the loss of much floor space; additions would be necessary. For the whole task, and for the creation of an appropriate garden setting, my father employed Mr. Edwin Lutyens, as he then was.

Lutyens restored old Dixter as nearly as possible to its original state, short of such medieval discomforts as the open hearth! None of his work could be described as fake. Floors and partitions of later date were removed, and the windows restored on the evidence available to their original form. But where evidence was so slight as to leave too much to conjecture, as with the minstrels' gallery at the lower end of the hall, he refrained. The additions to the south-east of the old building attempted no imitation of the Gothic style. Unobtrusively, and following traditional methods of

continued on page 22

From the squint window in the far wall the master could keep an eye on activity in the Great Hall





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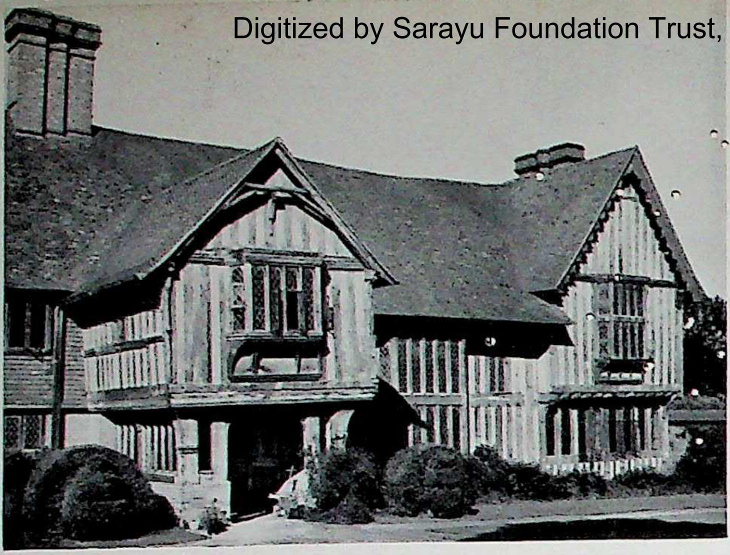
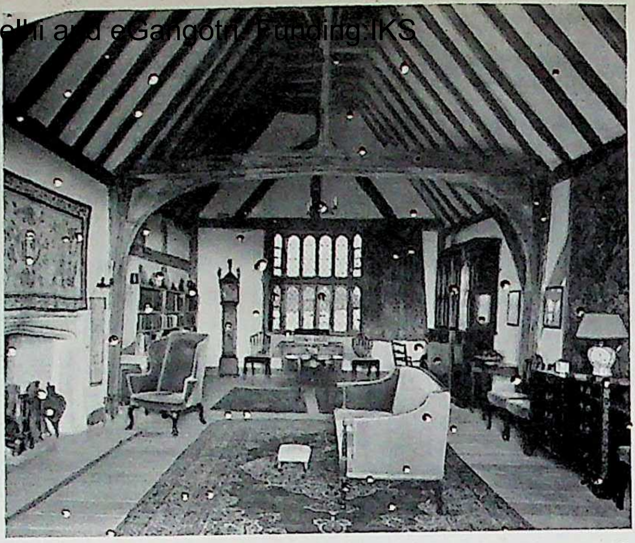

The porch and exterior of the Great Hall, Solar and Cellar


The Solar with original stone fireplace

construction, they happily blend with the rest. To us, as children, this new wing included some characteristic Lutyens touches which pleased us greatly. Small wonder for, with his child-like humour, Lutyens had a great sympathy for the young. He made the nursery with many angles and corners, so that we needn't always be under the nanny's eye, and he incorporated a 'crawling' window at ground level, so that we could see out into the garden without having to be picked up. The nursery staircase was made without balustrades, so that we couldn't fall over them. Instead they are of a lozenge lattice-work, admirable for climbing, though this may not have been his deliberate intention, since the staircase was inspired by an Elizabethan original at Goudhurst, Kent.

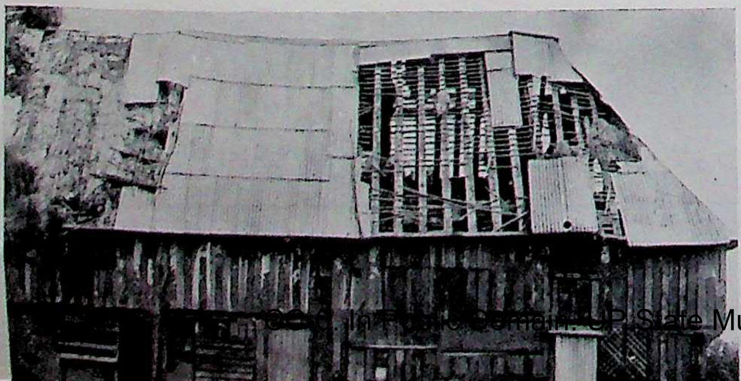
These were not the only additions to the old house, however. When my father and Lutyens were driving through Kent one day, looking at hall houses similar to Dixter to see what might be learnt by example, they came upon one at Benenden that was in so bad a state that they were not surprised to learn, on enquiry, that it was about to be pulled down. My father bought it for £75. The corrugated iron roof which then partly covered it was the only item that its owner insisted on keeping. The old timbers, which were for the most part still sound, were numbered, joint by joint, and it was brought the nine miles to Dixter, where it was added to the south side of the new wing. This was a far smaller building than Dixter, though of similar form. It was probably a yeoman's house, dating from some 50 years later than Dixter.

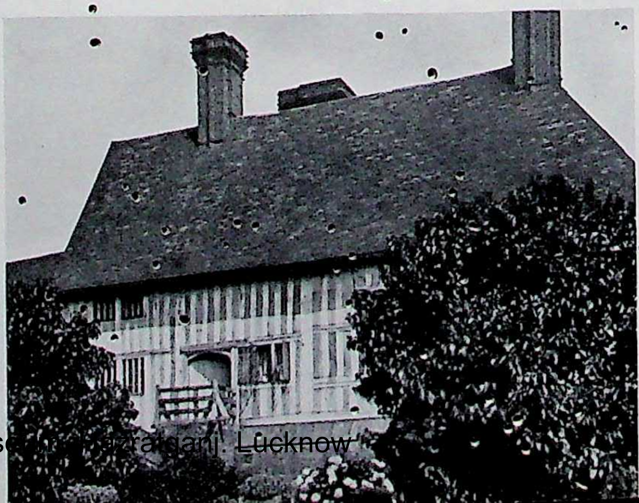
The furniture throughout Great Dixter was collected by my father and is very fine. Hardly any of it is medieval, for he fortunately always maintained that it was not worth making oneself uncomfortable for puristic motives; he believed that good pieces of furniture of the best periods would go well together, if arranged with taste, and so they do. Only a twentieth-century piano looks out of place, and for this there is generous compensation in a Charles II spinet on its original stand.

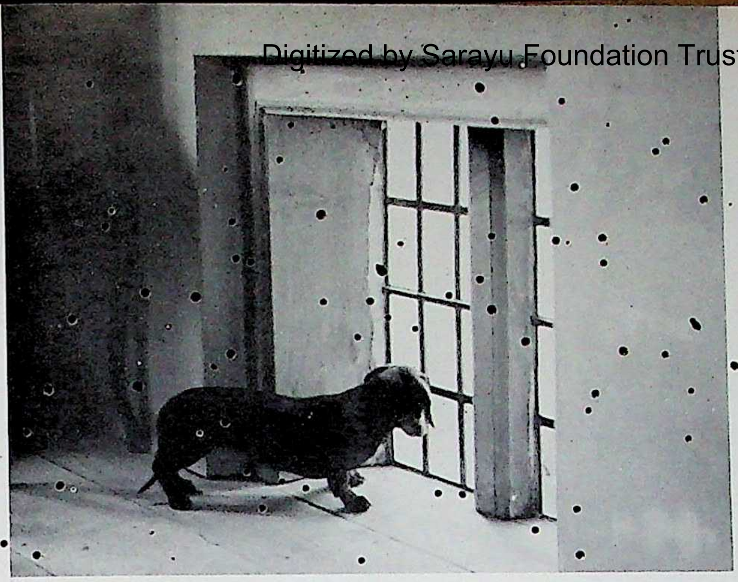
Certain original details in the Great Hall are of special interest, I always think. The armorials on the hammer beams, for instance, tell us much of what we know of the house's early history. The Etchingham arms are twice repeated; the presence of those of Dalyngridge, who built Bodiam Castle, are something of a mystery—a compliment to a close neighbour, perhaps? The three hounds of the Gaynesford armorials should, in conformity with all heraldic animals, be facing to the shield's right; but these face left, towards the high table, out of respect for their master. The tie beam, which is 30 feet long, is arched towards its centre, and must have come from a wealden oak of prodigious girth. It is supported by curved braces, both from one tree; they contained two woodpeckers' nests which were cut in half when they were made!

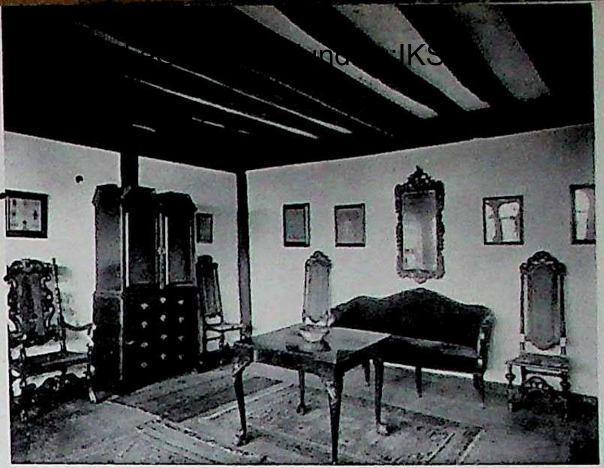
But my favourite rooms are the Solar and the room over the porch. The Solar is beautifully proportioned and is especially satisfying in this respect. The Porch Room is

(*Below*) The yeoman's house at Benenden before its removal to Dixter in 1910 and (*right*) after restoration









The Cellar, a small living room at Great Dixter

(*Left*) The nursery "crawling" window, now used by Sweetie Pie

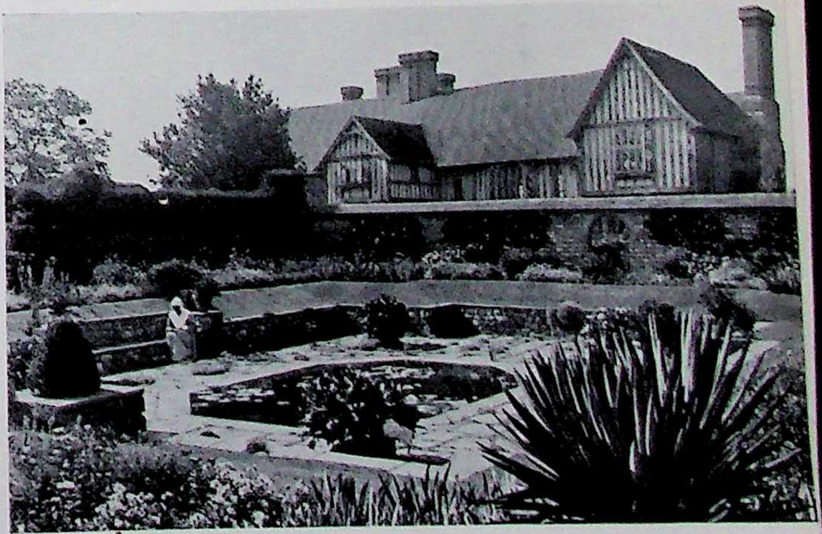
quite tiny, but might be likened to the description of a dachshund as a "big dog in a small dog's skin." It has a king-post and tie-beam roof, chunky but all in miniature. Its windows look out to three points of the compass. The Elizabethan bed was so short (as beds of that period always were, it seems) that it had to be lengthened. The floor of this room is sloping, for the porch, at some early date, sank at one corner. This was deemed perfectly safe, and was therefore left. My father's old Scottish aunt, however (an early visitor after the completion of the restorations in 1912) stopped short as she was being conducted down the path and remarked in a voice of grave disapproval, "Well, I *do* think Tan might have put the por-rch straight while he was about it!"

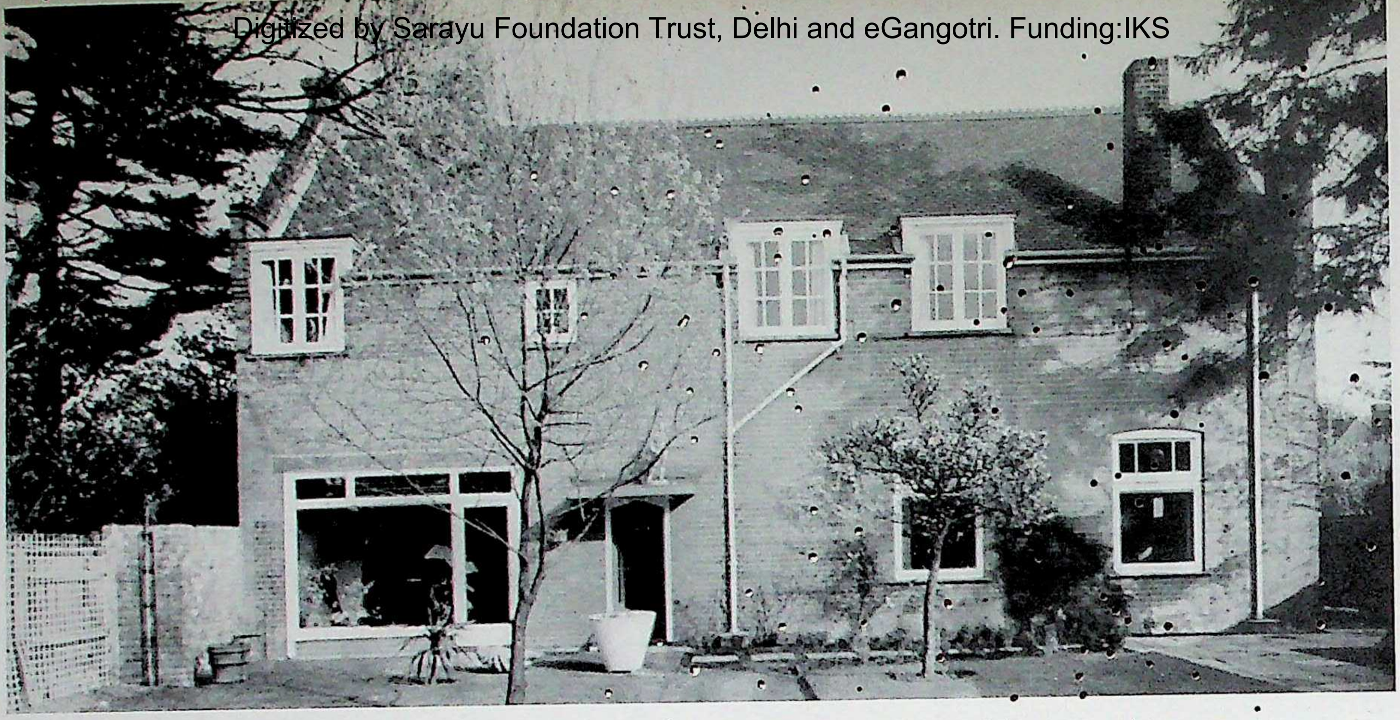
The garden, which is now my special province, has magnificent bones; it provides an ideal framework for gardening of a semi-informal nature. Rigid formality would be out of place against a background of unpretentious buildings that create a homely atmosphere. On the other hand, the informality of a landscape treatment would not accord with one's awareness in every part of the garden that buildings are at hand and that the house, with its central position, is immanent. These other buildings and features, which Lutyens wove so cleverly into the garden pattern, consist of an oast house, barns, cowsheds, and four eighteenth-century cattle drinking tanks. The cowshed by the present rose garden had its three parts opened on alternate sides, so that one could sit in whichever side was protected from the wind, either facing the roses or the topiary lawn. A hen house had a sound roof but rotten walls; these were removed and the roof is now supported by eight piers of laminated tiles and mortar. The gardens are largely sub-divided into compartments; sometimes these are enclosed by walls, but mostly by yew hedges. Of these there are many hundreds of yards, with a liberal sprinkling of topiary (of which my father was particularly fond) besides. Yews quickly give an air of great antiquity. Not nearly of such slow growth as is popularly imagined, they can, within twelve years of planting, quite comfortably provoke the frequent exclamation from visitors: "How many centuries old those yews must be!"

On the south side of the house the ground falls steeply and is terraced. The last architectural feature, before the garden melts into an old orchard that is gay with crocuses and daffodils in spring, is a graceful design of circular steps. One can imagine Lutyens doodling with a pair of compasses in an idle moment; the one snag which can never have occurred to him is the difficulty of keeping the tiny grass interstices neatly mown and edged. Above these steps a pair of standard mulberries was planted. Growing on made-up ground, they found conditions so much to their liking that after 45 years they might reasonably be supposed to be four times as aged.

One of the garden's most delightful features was not created by Lutyens at all, but by my father after the first world war. This was a sunken garden with a central octagonal pool. The area to be treated was irregularly shaped, but he contrived to give it an air of symmetry combined with restfulness. When Lutyens saw it he commented, "I am very proud of my pupil."

During the summer months, Great Dixter is open to the public every day in the afternoon, except on Mondays





The end west wall has been pierced and a full-width plate glass window unites living room and terrace

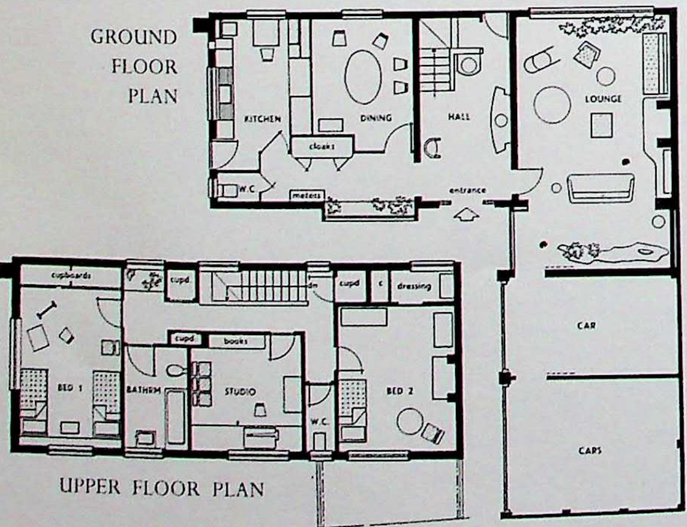
Coach-house Conversion

By ARTHUR C. BRAVEN

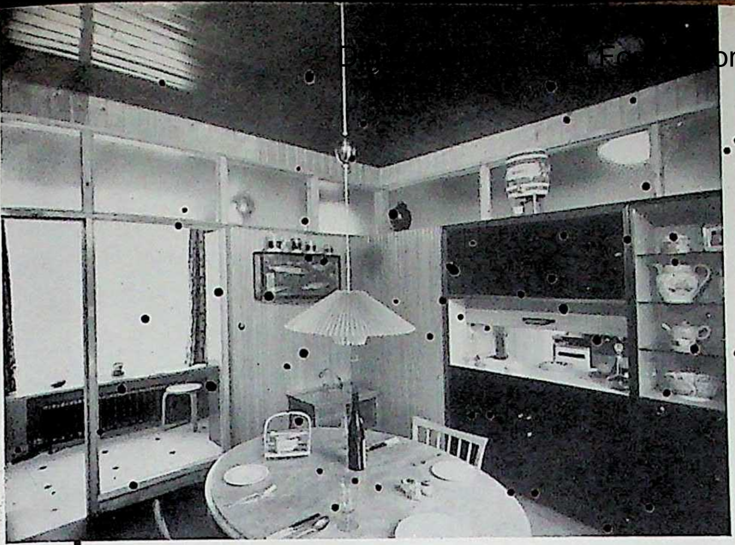
ORIGINALLY a coach-house, the home of Mr. and Mrs. Geoffrey Dunn is an example of a thoughtful remodelling that combines rather than compromises. It has no pretensions to quaintness, no rusticity or preserved relics such as stall partitions or mangers; traditional materials merge in harmony with those of modern vintage—it is genuinely old and genuinely new.

Bertram Carter, F.R.I.B.A., surveyed and prepared plans for the converted coach-house which is set well back from the road. Trees and tall hedges give seclusion to the drive that gently bends and terminates with a treble garage—once the carriage wash-down.

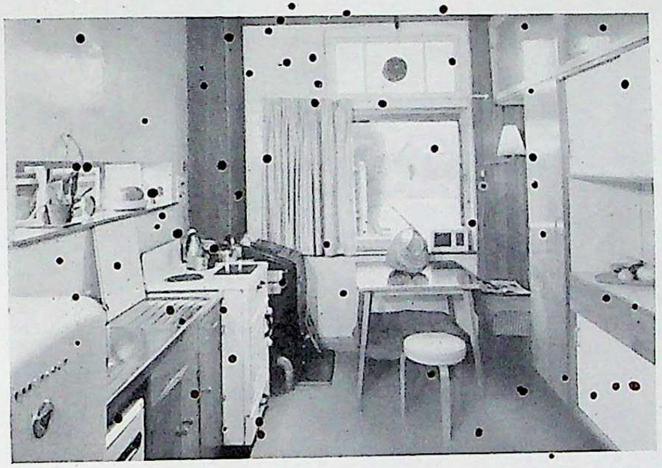
Left of the garage, a new front entrance opens into the hall. The hall, originally the harness room, is uncluttered. The left wall is hung with a cool whitish marble wallpaper against which is set an Orkney seagrass chair on a mustard-yellow carpet, that leads to a staircase covered in a pungent cerise carpet secured with brass rods. Geoffrey Dunn put in this staircase and flanked it with a wall of vivid, deep turquoise blue which serves as a dramatic setting for a


GROUND FLOOR PLAN
KITCHEN
DINING
HALL
LOUNGE
cloaks
W.C.
meters
entrance
cupboards
cupd.
dn
cupd
c
dressing
books
BED 1
BATHRM
STUDIO
W.C.
BED 2
CAR
CARS
UPPER FLOOR PLAN

The hall, with original floor of red tiles, has been highly polished



A glazed partition between dining room and lobby gives extra light



Long window above the sink affords a glimpse of tradesmen's door

chemist's herb jar, exquisitely decorated in gold leaf, against a cream background. This fine piece stands on a simply designed white marble curved shelf with black metal support. The right wall is lined with an Edward Bawden paper of vertical white, black and brown madder stripes. Geoffrey Dunn designed the low side-table set against this wall. In contrasting woods, beech legs and deep sapele mahogany top, it is a modern table but with a sound knowledge of traditional craftsmanship evident in its detail. The top is inlaid with specially designed tiles upon which stands a tall domed glass container protecting an exquisitely modelled classical vase and flowers, entirely modelled in wax, the life's work of one woman—period probably 1850; its delicate detail and beautiful colours are reflected and enhanced by the large mirror against which it stands. The doors and woodwork of the hall are gloss white, and the ceiling is lined with coffered gold wallpaper.

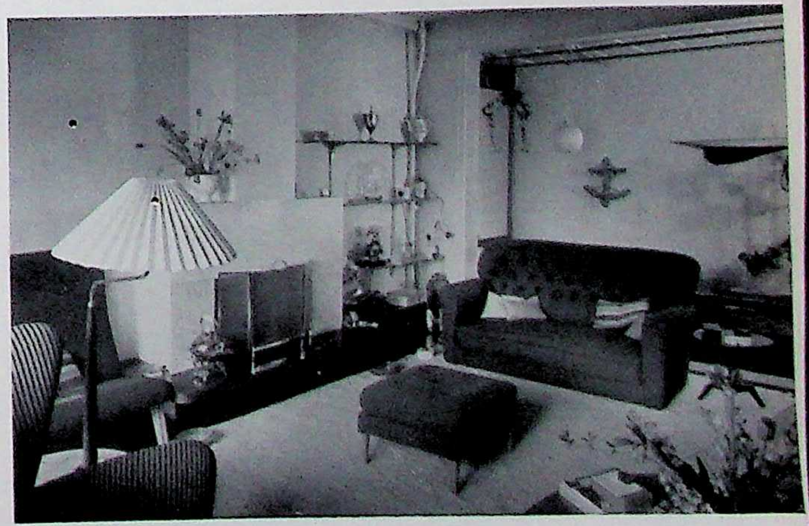
Originally the stables with the mangers at the back were to the left of the hall. This wing is converted as a dining suite comprising kitchen, dining room, lavatory, cloak cupboards and lobby. The blue paving bricks to the floor have been taken up and re-used for a garden terrace, but the original boarded ceiling to the stables has been preserved, carefully cleaned, prepared and treated with yacht varnish. Dark in tone, this boarding apparently lowers the ceiling and its mellow brown colour gives warmth to and unifies the entire dining room suite. Fine woods, contrasting in colour and texture, have been used throughout this wing and give it a cabin-like character. Carefully Geoffrey Dunn has related the warm dark-toned ceiling to cool papered walls, timbers light in colour, and patches of bright paint that give life and crispness to the ensemble.

A glass screen or partition of natural deal, yacht varnished, divides physically but not visually the lobby from the dining suite and is obscured-glazed at high level to allow a diffused light to the ceilings. Carefully built into the screen is an antique wardrobe or cloakroom fitment, adapted and cantilevered from the partition to allow the tiled floor to flow beneath it. At the far end of the lobby, a persimmon-coloured door set in a putty-green wall leads to a compactly planned toilet, paved with highly polished black plastic tiles. Its walls are of citron-yellow and black marble wallpaper. Two doors, at either end of the screen, give access to the kitchen and dining room which are divided by a built-in cupboard, china store and hatch unit, designed by Geoffrey Dunn and superbly made in beech and rosewood and sapele mahogany. The cupboard stops at door height and is sealed on top to form a shelf for porcelain whisky and wine tubs. Above the unit more obscured glazing permits the maximum of light to the kitchen and breaks down the static quality of a solid partition.

Left of the hatch, beech slatted panelling flows around the corner of the door. An oval dining table and chairs, similar in colour to the beech slatting, are shown at their best on a sage green carpet. The wall, opposite the hatch unit and the window and the wall, is lined with a fresh white wallpaper with a small black star motif.

In the opening of the original manger is fitted a specially designed window with double glazing between which is sandwiched a Venetian blind, operated from a cord control

White brick wall and polished black brick floor was originally the wash-down



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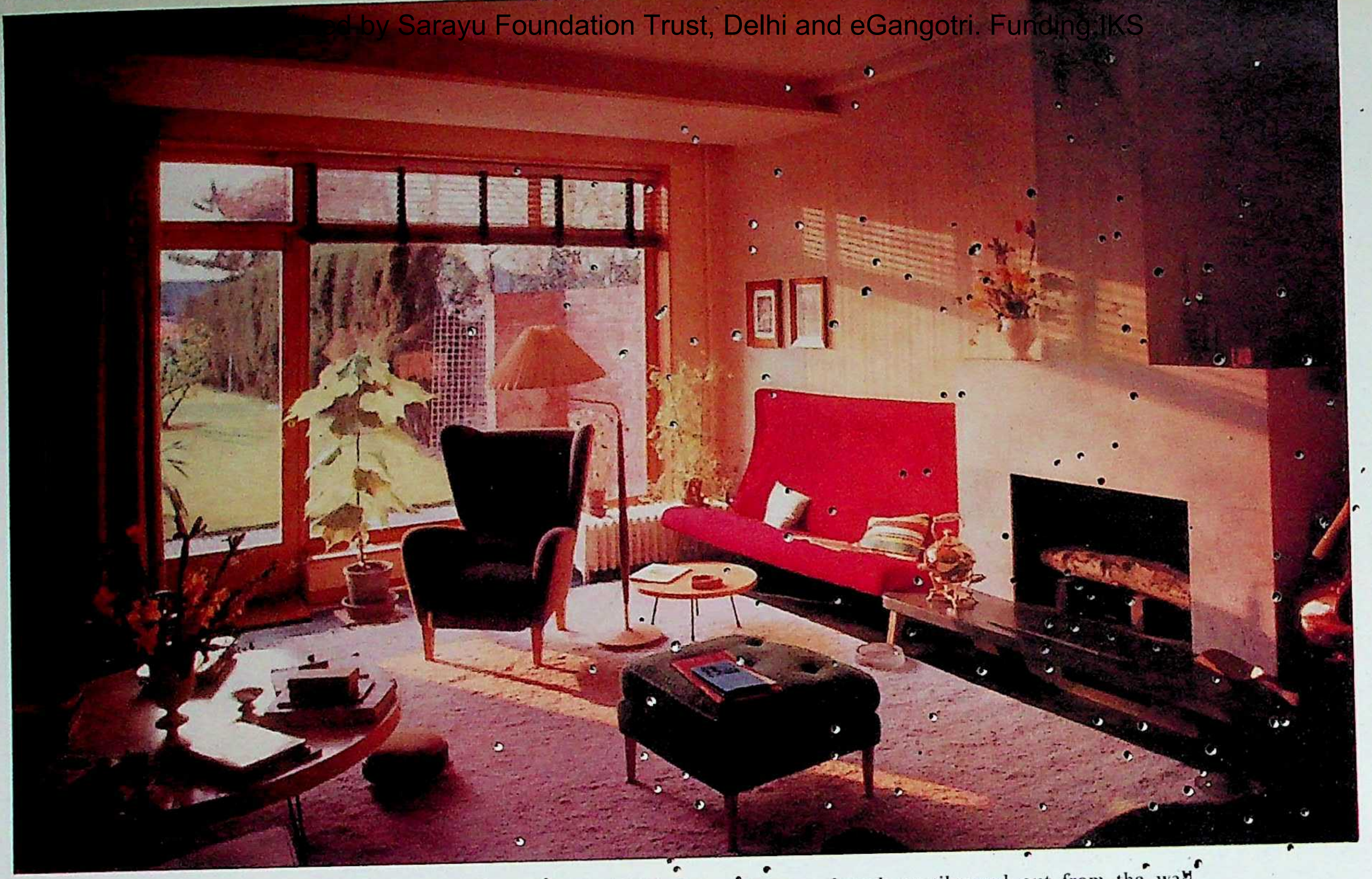

White marble surround for living room fireplace with black cast terrazzo hearth cantilevered out from the wall

In the lobby, an existing door to the stable has been replaced by a wide new window which is framed with Agba linings finely detailed, its slender mouldings secured with brass screws and cups—a standard feature throughout the house

on the window frame. The finely made sapele mahogany window is pivoted at the centre so that it can be completely turned upside down to facilitate cleaning both sides of the window from the inside. The window sill is of black tiles.

The kitchen, at the far end of the lobby, adjoins the dining room. Here again an original manger opening has been replaced by a double glazed centre pivoted window that overlooks the garden. The dovetailed cupboard unit that divides the dining room and kitchen, is designed on the kitchen side to meet the requirements that cooking and serving demand. Above a wide and deep hatch, sliding doors give access to cupboards containing condiments, jams, spices, etc. Below the hatch there are two drawers for cutlery and table napkins—no cumbersome knobs to these drawers; recessed finger grips are provided at the bottom edge. Below the drawers, large storage cupboards and left of the hatch, tall cupboards contain brooms, ironing boards, and laundry equipment, and to the right, and fairly near the tradesmen's entrance, is the food and china store. The kitchen doors throughout are either white or faced with Agba wood veneer and treated with a hard plastic polish.

The external kitchen wall is equipped with a refrigerator, washing machine, sink and double drainer, cooker, worktop, boiler and table, arranged in that order—a perfect sequence for the cooking and preparation of food. The table, large enough for an informal meal, sits beneath the pivoted picture window, over which a yellow and white striped glazed chintz curtain is noiselessly drawn on a hospital type curtain

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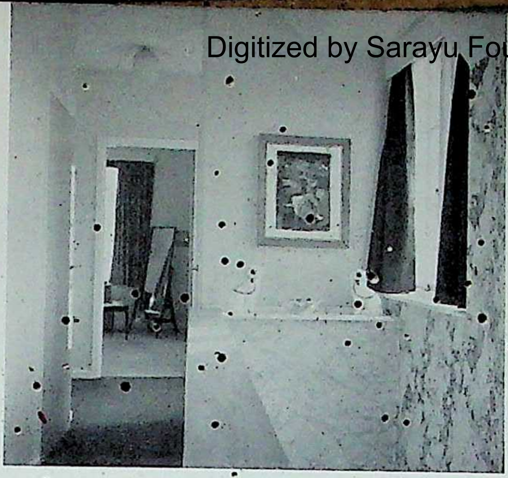
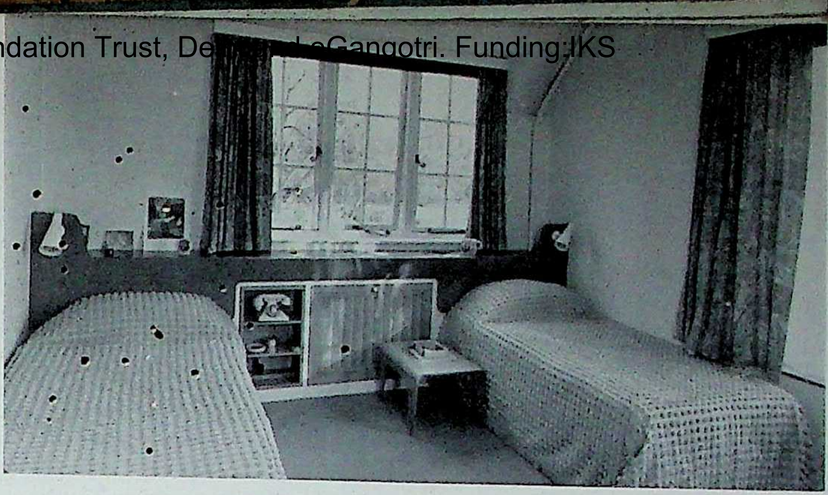
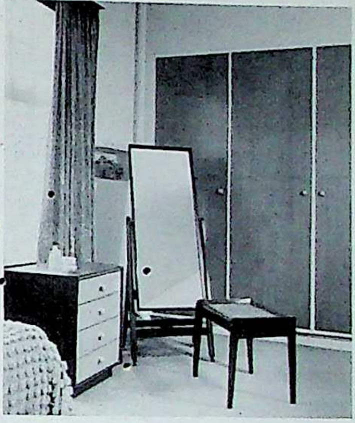
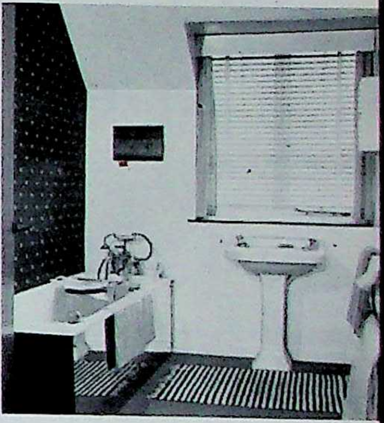




Landing with cool marble papered walls and cerise carpet. (*Right*), Bedroom fitting incorporates radiator grille, bookshelves and bedhead upholstered in magenta fabric. Smooth running castors on chest of drawers and swivelled mirror for the bedroom suite. In the bathroom, one wall of red starred wallpaper and the rest gloss white





rack. A maze of service pipes behind the boiler has been painted, together with the wall, matt black and encased with expanded metal, a simple yet cunning move that loses the pipes completely yet allows the warm air from the boiler flue to warm the room. The window sills are of red quarry tiles, walls dead white, and the floor is laid with grey plastic tiles with maroon matting running across the kitchen. A perfectly planned kitchen, light, labour saving, and with a high degree of cleanliness attained by a careful choice of materials and meticulous detailing.

The new living room is planned on the site of the old carriage room. The original black brick floor has been retained, and is partially covered with a deep pile white Indian carpet that offsets the colourful furniture, designed by Geoffrey Dunn, that mingles effectively with period pieces and other styles. A red high-backed settee, grey, fawn and mushroom armchairs, contemporary in style, are at ease with a cane upholstered nineteenth-century Thonet rocking chair of flowing line. A greeny-gold settee, with a classical comfortable shape, a large square sage-green stool, and copper kettle and scuttle add comfort and intimacy to this lovely room.

A low radiator, below the window, provides a shelf for indoor plants. The ceiling is white; a portion above the picture window is slightly lowered to emphasise the fine view of the garden. A Venetian blind to the window controls the mid-day sun, and lime-yellow curtains give warmth to the room in the evening.

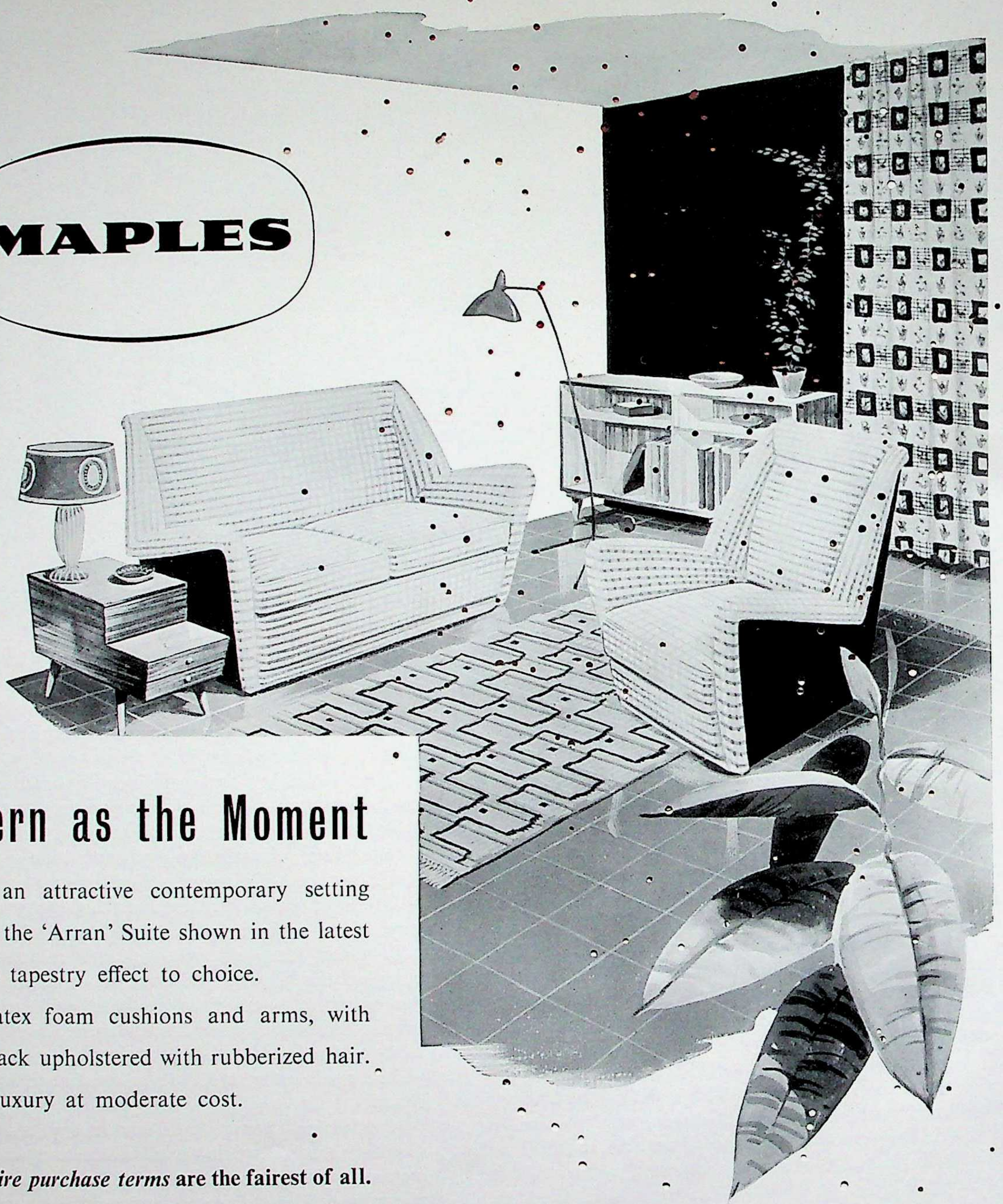
The fireplace wall is lined with a white ribbed scraper board, that picks up the west evening sun. Air bricks, retrieved during conversion, have been built in to the bed of the fireplace and ensure, by means of a duct, that the logs should be forever burning. The wall opposite is papered with cool lavender-grey wallpaper, boldly patterned.

The principal bedroom is thoughtfully planned in the corner wing that enjoys the early morning and setting sun. A Venetian blind covers the west window that overlooks the drive, and below the window a full width built-in unit in polished sapele mahogany. Opposite the sleeping area a clear space for dressing is arranged. The entire end wall is occupied with full length built-in cupboards. The doors are faced in polished weathered sycamore, hung on continuous brass piano hinges and fitted with white and gilt china knobs. The slender framing between and around the doors is painted gloss white.

Mrs. Dunn has her own views on bedroom furniture and, unhappy with the usual static one-piece type of dressing table, persuaded her husband to go one better, which resulted in a suite of three separate pieces: a cane-seated stool, low chest of drawers and tall centre swivelled mirror —a flexible, logical arrangement. Light grey tufted bedspreads, set against a close fitted carpet of darker tone, with white walls and fresh mustard coloured curtains, complete this pleasant bedroom. The bathroom, next to the bedroom, is cheerfully decorated with bright yellow curtains that draw across a pink Venetian blind. A mirror bath-panel reflects the close fitted grey carpet and black and white striped bath-mat that bring comfort to a cosy bathroom.

Sandwiched between the bathroom and toilet is Geoffrey Dunn's studio—comfortable and workmanlike, crammed with drawings, materials, curios and the paraphernalia that one expects a designer to accumulate. The studio completes the accommodation of this very individual house where planning, equipment, interior decoration and garden layout are integral to an exceptional degree. Its co-ordinated colour scheme takes care of everything from walls to hand towels . . . such is the work of Geoffrey Dunn, a pioneer of contemporary furniture design, whose reputation is international.

MAPLES



Modern as the Moment

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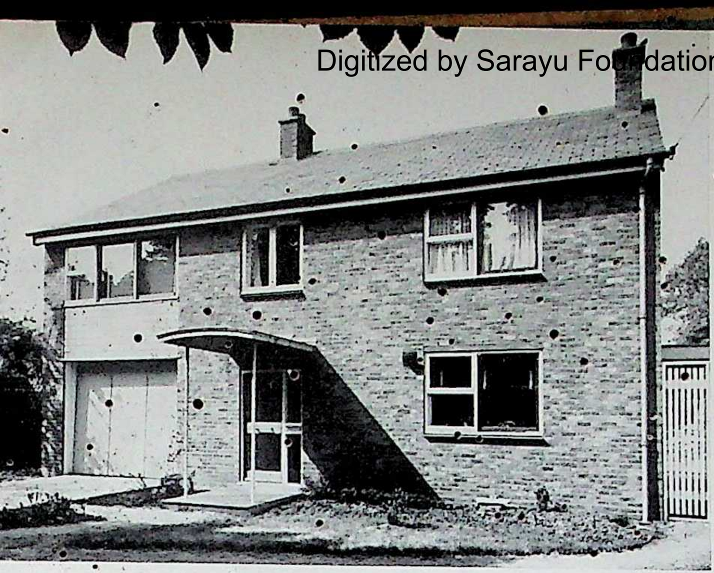
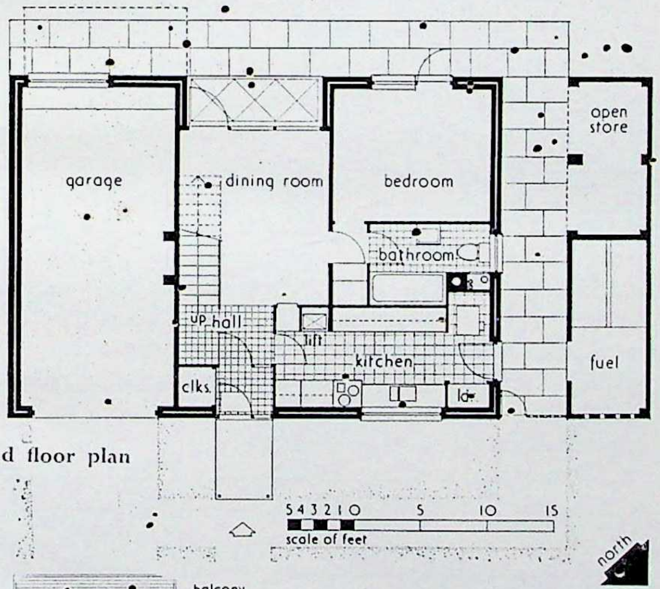


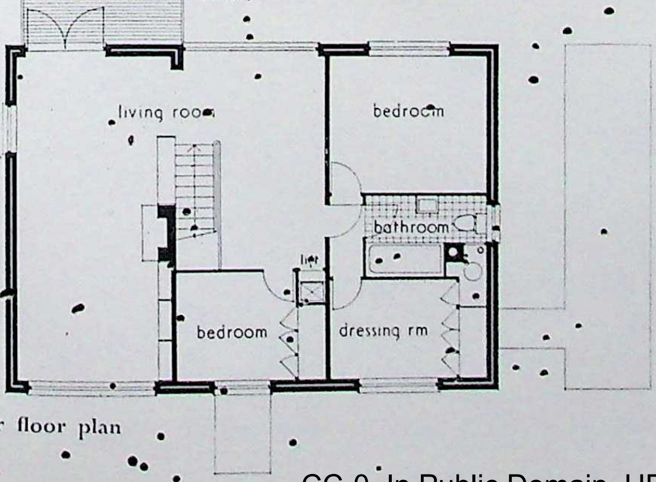
The front door and the "up-and-over" garage door

House in Highgate

LEONARD MANASSEH



Ground floor plan



Upper floor plan

Our clients were both professional people and knew exactly what they wanted. Once they had decided to build a house, they set about the task of finding a site in a most determined and resilient manner. Undeterred by setbacks, they eventually found some land in Highgate. They bought the lease of it; a very long lease—about 900 years.

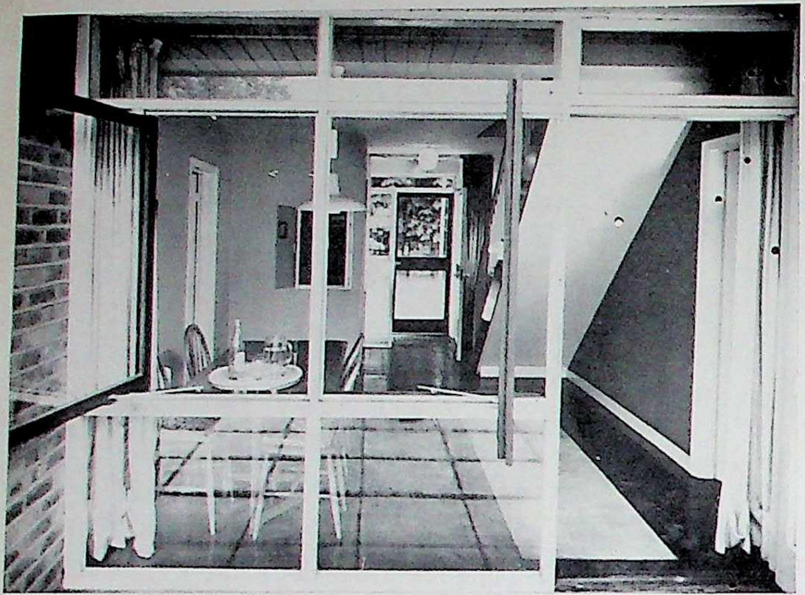
Grange Road is a quiet road just off North Hill, Highgate, quite near the block of flats known as "Highpoint." It is in a leafy, residential district, faintly reminiscent of north Oxford. The land was once part of the garden of a large, rambling, Victorian house, known as the Grange. It is leased from the Ecclesiastical Commissioners, whose approval had to be obtained for the plans and elevations.

Client/Architect relationship was excellent. They had decided views on the sort of house they wanted and how they wanted to live—but the interpretation of their desires was left to us. A happy and obvious division of labour it would seem, but achieved less often than one would suppose.

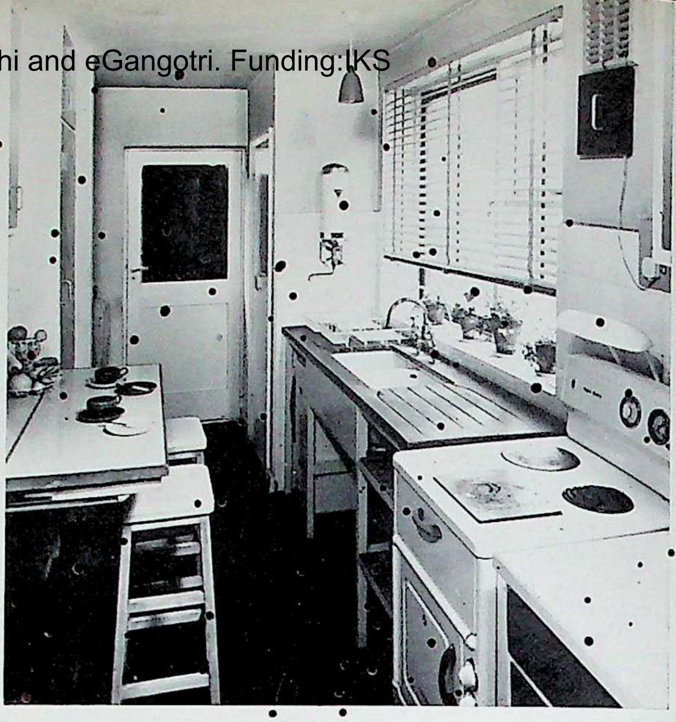
They wanted a simple, unassuming modern house: plenty of light and air; as labour-saving as possible; maximum privacy in the garden and an economical plan and structure so that as much as possible of the available money could be spent on things they considered important, like full central heating and good finishes. Their main special requirement was a first floor living room, with parents' bedroom, bathroom and dressing room. This was for two reasons. The first because they wished to be self-contained on one floor. Future children, and a nanny—essential as they are both out all day—would be accommodated on the ground floor. The second reason was that at first floor level it was possible to get a bit of a view.

The site is approximately 130 ft. by 60 ft. and faces north-east/south-west. The north-east boundary forms the frontage to Grange Road, which is the only access. There are a number of good trees on the road frontage and several fruit trees on the rest of the site. Great care was taken to preserve as many trees as possible and one of the fruit trees is close enough to overhang a balcony from the first floor living room. There is a high bank, surmounted by a tall hedge to the south-west of the site, which extends about 10 ft. beyond the hedge. This hedge forms a useful screen against future development. The site is fairly level and at first seemed to present no difficulties. However, discussions with the Borough Engineer and subsequent trial holes showed that an awkward strata of running sand existed below the top soil. A reinforced concrete "raft" was considered more economical than ordinary foundations in the circumstances and the walls were built up off this. As the clients desired maximum privacy in the garden, the house is set back from the building line and therefore screens the windows of the adjoining houses.

The plan is a fairly open one, in spite of the economical cross wall construction on the ground floor. An entrance



Looking through the dining room windows, towards the hall to the double doors at the entrance



The galley kitchen, looking towards the back door. An extendable shelf acts as a breakfast bar

canopy protects the front door and a draught lobby leads into the hall, which is only differentiated from the dining room by means of a change in floor surfaces. The ground floor is, in effect, three bays or divisions, separated by cross walls, which carry the first floor. The left-hand bay is the garage—the whole depth of the house. When the family grows it can be turned into two additional bedrooms. The centre bay is taken up with the entrance and dining room, the window wall of the dining room being set back to form a little covered loggia. The right-hand bay consists of a bedroom and a bathroom, forming a self-contained suite, and the long "galley" kitchen, which extends into the centre bay so that a hatch may connect with the dining room. Next to the hatch is a little hand lift linking the kitchen with the living space above, so that one can take coffee or have tea in the living room without having to carry trays up the stairs. A galley kitchen—a long narrow one—is a convenient shape for a working kitchen, as most things can be reached merely by turning round. All working surfaces have plastic tops and there are plenty of cupboards and electric points. The "Janitor" boiler, which provides hot water and central heating through radiators in the cold weather, is placed in a recess near the back door. The recess backs on to the ground floor bathroom; the first floor bathroom and the linen cupboard containing the hot water cylinder occupy exactly the same relative positions on the floor above. This ensures economy in pipe runs and plumbing. The out-buildings are connected to the back door by a covered way, screened from the entrance approach by a "honeycomb" wall.

The staircase to the first floor rises in one flight from the hall-dining room. It is simply constructed of polished mahogany with a mahogany handrail and white painted metal balusters. It is light and airy, and is not obtrusive in the dining room. It lands in the middle of the living room, which occupies more than half of the upper floor.

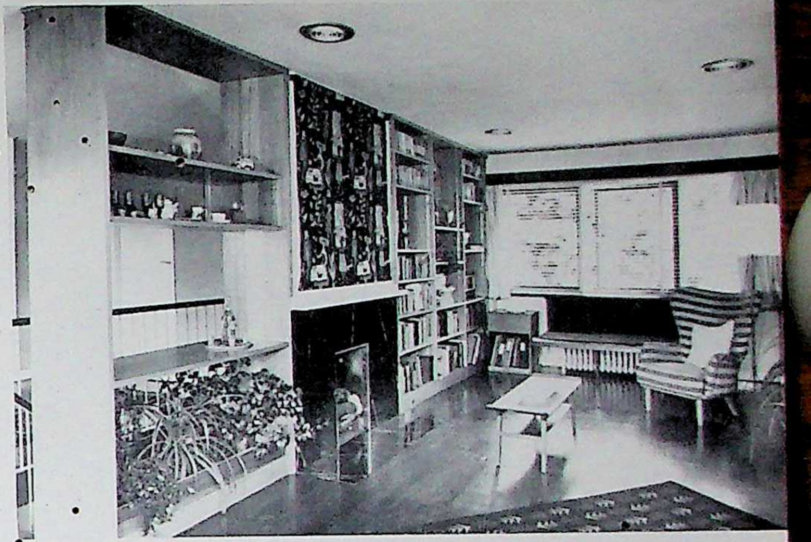
The living room is L-shaped, with the staircase landing in the corner of the L, making it usable as two areas if required. It has similarities with the first floor drawing room of the typical Georgian town house, though in the latter the approach is different and the fenestration has a different emphasis. Also here the first floor contains bedrooms as well, whereas the Georgian first floor usually only consisted of the L-shaped drawing room and the staircase. The living room has plenty of light and air. Part of it occupies the full depth of the house, with a row of large windows overlooking the road and at the garden end a pair of wide french doors opening on to a balcony, which forms an extension of the room and is large enough for deck-chairs. The part of the living room where the staircase lands has windows from floor to ceiling overlooking the garden. The lower parts of the windows, which are fixed, are double-glazed to reduce the heat loss inevitable with large areas of glass.

There are no corridors in this house. There are three small lobbies: one at the entrance, one to the ground floor

The top of the staircase, which comes up in the middle of the L-shaped living room

bedroom and bathroom suite and one to an identical arrangement on the first floor, which has a dressing room in addition. The linen cupboard and hot water calorifier are in this dressing room, which can also be used as a fourth bedroom. The third bedroom, a small one, leads off the living room and is situated over the hall. No corridors can sometimes be inconvenient, but the natural division of the living room by the staircase makes it, in this instance, a workable solution. The space that a corridor wall or partition uses up is out of all proportion to the actual area it occupies. The sense of space and freedom achieved is exhilarating and of course it is marvellous for a party.

The house is faced with Sussex stock facing bricks with the inner skin of cavity wall built of clinker blocks which give better insulation than a similar skin of brick. The ground floor consists of a screen on top of the "raft" with the floor finishes laid on top. The floor tiles in the entrance lobby, the hall and the kitchen are blue "quarries," a fine smoky blue. The bathroom floor tiles are black and white squares with glazed wall tiles behind baths and basins. The rest of the house is covered with Rhodesian teak strip flooring of a most beautiful, rich colour and grain. On the first floor it is laid on timber joists spanning between cross walls. The windows are all specially designed. The opening parts, which pivot vertically, are made of mahogany, varnished outside and polished inside. The surrounding frames are of softwood, painted white. Walls and ceilings are plastered and painted in colours chosen by the clients. Cupboards were built into the structure wherever possible. Special shelves and fittings in polished beech were designed for each side of the marble fireplace. One of these fittings, which is also next to the staircase, consists of open shelves, partially glazed, so that one can see through to the space beyond. The main part of the living room is lit, at night, by lights recessed in the ceiling.



The long length of the living room. Note the ceiling lights and glimpse of stair rail

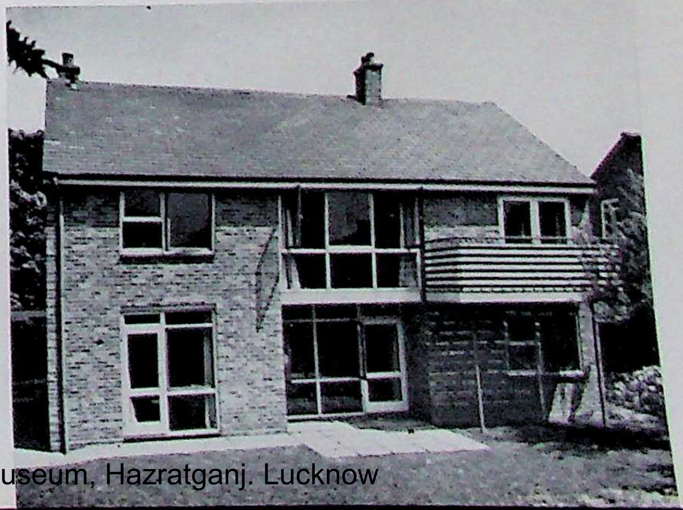
The slate roof is lined with felt and an insulating quilt of glass-wool is laid over the ceiling joists. A retractable loft ladder comes down through a trap door above the lobby to the first floor bedroom. This gives easy access to the roof space and permits full use of it for storage. The tanks in the roof space are also insulated and all plumbing is internal—burst pipes are virtually impossible. The drive-in and the paths are of gravel; other terraces and paving are of pre-cast concrete slabs, laid with staggered joints like a pavement.

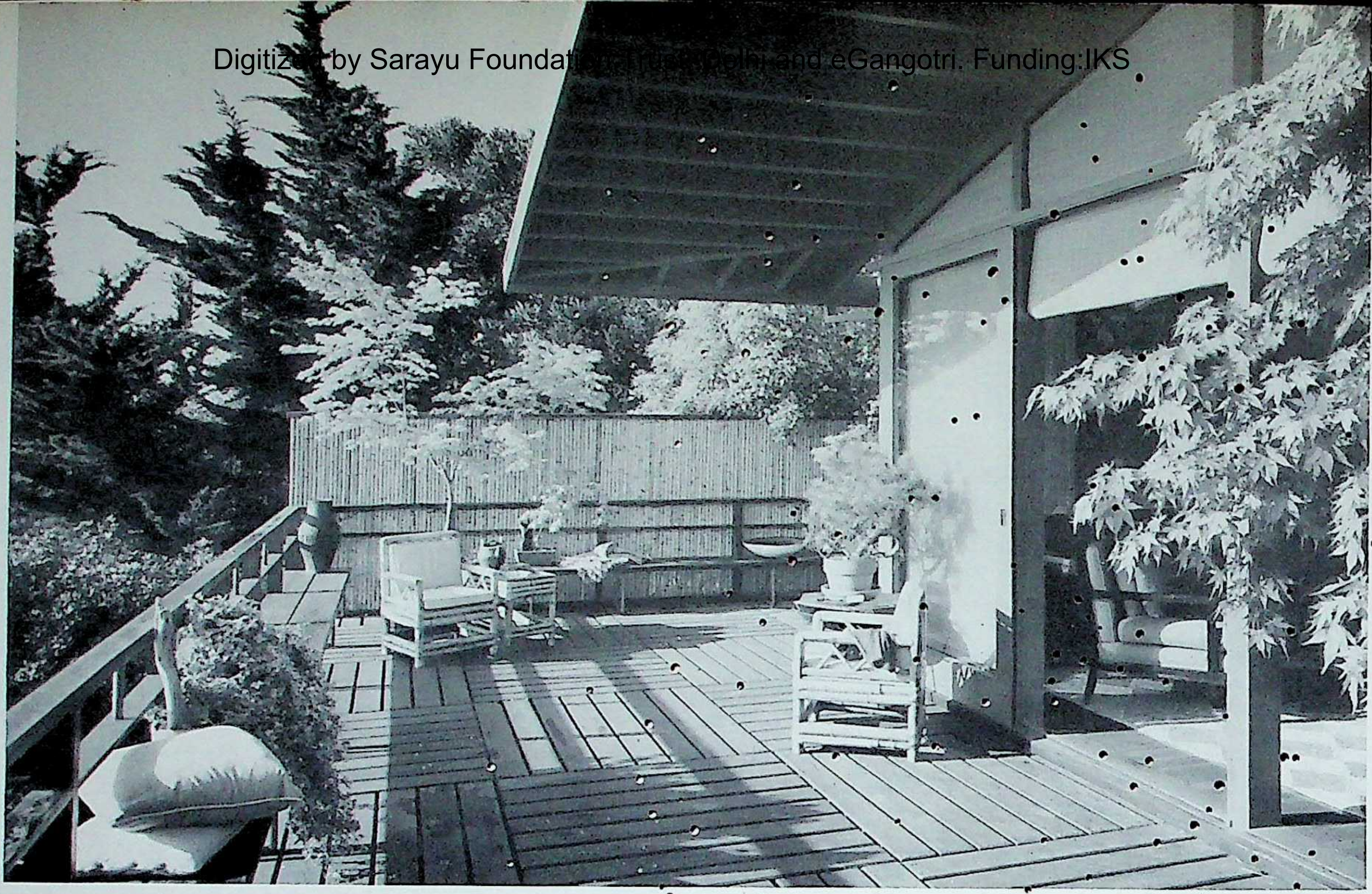
The contract price was £4,500. Five builders were asked to submit prices and this was the lowest, £1,000 less than the next. The final price was about £200 more, including one or two extras asked for by the clients. This includes outhouses, paths and everything.

This little house is not great architecture, but it is carefully designed and built, unassuming and comfortable. It has no clichés and no exhibitionism, but is not without character. Within its walls there is scope for the clients' own imagination and for the sort of life they want to live—at home.

The owners' bedroom on the first floor, overlooking the garden. Note the vertically pivoted hardwood window

The garden elevation. The living room balcony, to the right, has striped canvas on the railings



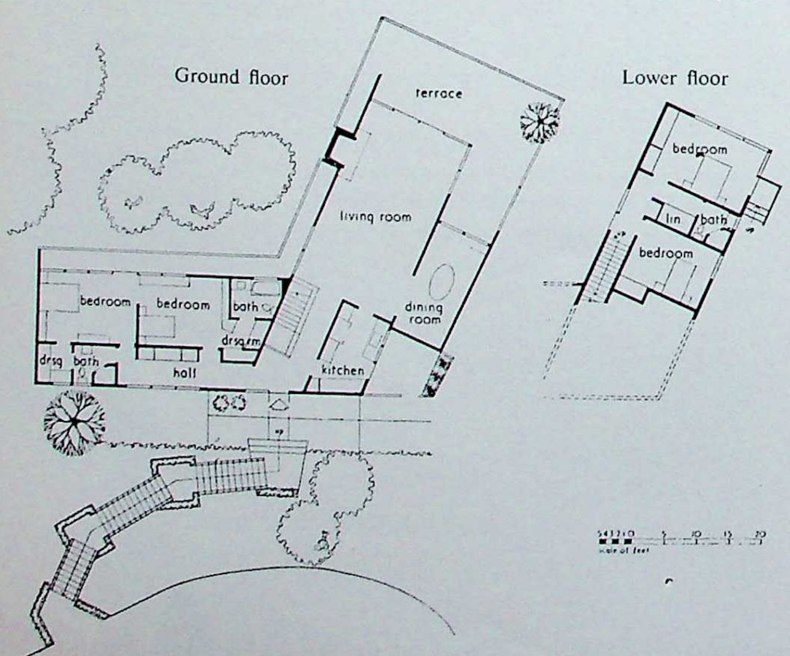


Sun deck overlooks the Bay. Bamboo screen, Japanese maples and bamboo window shades echo the Oriental character of the furnishings

House on San Francisco Bay

JOHN CARDEN CAMPBELL

CAMPBELL & WONG · Worley K. Wong, Architect, A.I.A. · John Carden Campbell



THE San Francisco Bay Area is a region with a great variety of building sites, and an equal variety of weather conditions. There is a considerable amount of flat area, but most of the terrain left to build on in the middle '50's is hilly—even mountainous, by some standards.

And among the many locations, the village of Sausalito is one of the most charming in contour and diverse in weather. (To illustrate the atmosphere: one area in Sausalito is referred to as "Hurricane Gulch" which is beset by constant winds; another area, not more than three or four blocks away, referred to as the "Banana Belt," has weather as balmy and sunny as one could wish for.) The village itself is situated on a series of hills, all fringing into the San Francisco Bay, most of them heavily wooded. It is a condition frequently compared to the Riviera—sun, sparkling water, views, forested hills, plus the informality of a village; and all of this only fifteen minutes from the business areas of San Francisco over the dramatic Golden Gate Bridge.

Into this setting of views, trees and water, Mr. and Mrs. Frank Greene wanted to build a house for themselves and their young son. The Greenes have long lived in the Bay Area, and have travelled much. To many Bay Area residents, living in San Francisco often brings a real awareness of the Orient and its arts. The Greenes, in particular, had a large and exceptionally fine collection of Oriental objects—tables, screens, boxes, desks, sculpture, wood carvings, fabrics and incidental smaller pieces. This collection, combined with items of equal quality from Mexico (where

In the living room, redwood lined walls and floor covering of hemp squares from the Philippines

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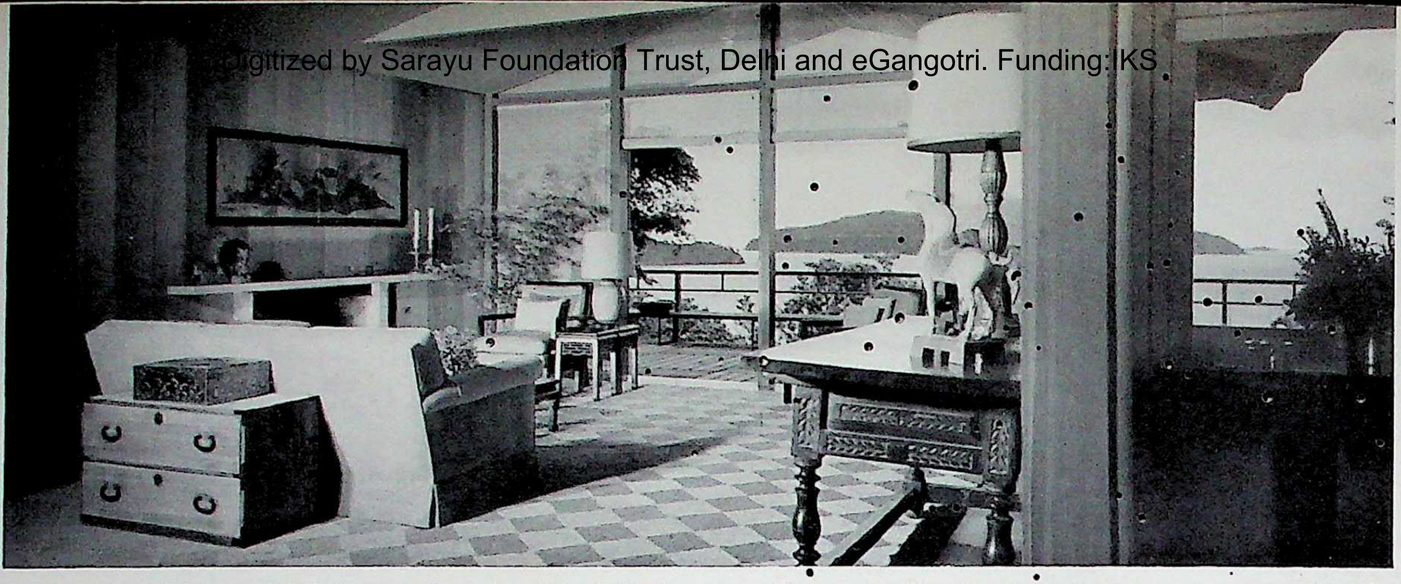
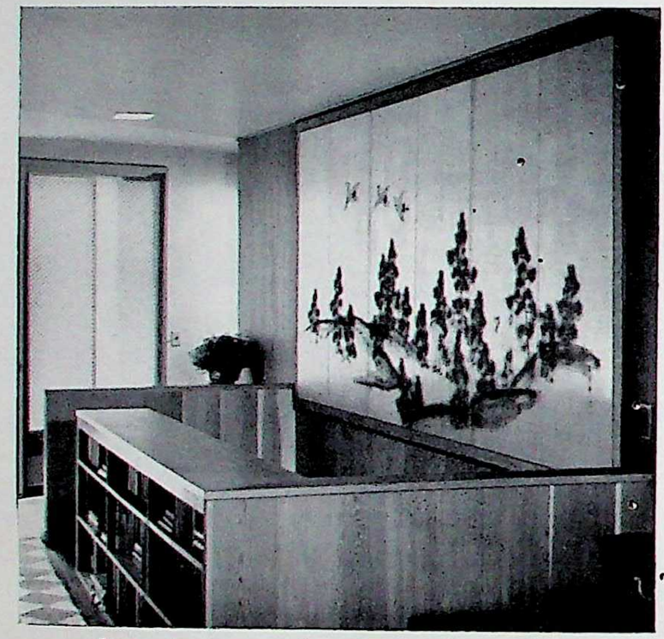


Windows of the living room frame Angel Island. The low tones of floor and walls enhance mural and ceramics



Japanese screen over the enclosed stairway which leads from the ground floor down to bedrooms

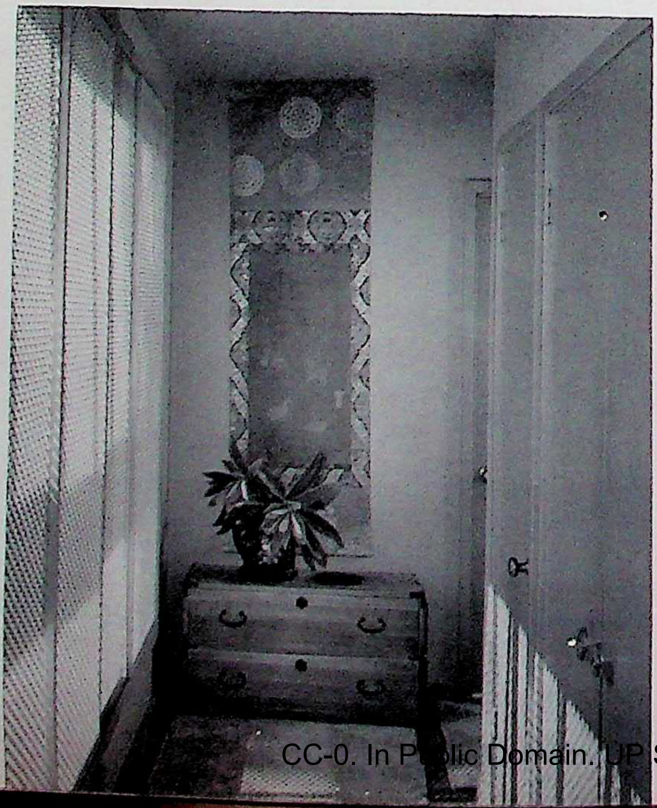
they have travelled widely as well), was to form the nucleus around which a practical functional house was to be designed to meet their living requirements. It was, in a sense, the ideal situation, and a real challenge to house their collection and take advantage of every bit of sun, woodland and view. Their site was extremely steep, which merely added to the challenge.

The finished house, unfurnished, is a direct, simple and natural, or relaxed, expression of contemporary design. Though the house appears to have a strong Oriental flavour, this atmosphere is almost entirely due to the interior furnishings and accoutrements. Equally fine things of a different period or locale, antique or modern, would be comfortable here.

Two major points are illustrated by this house:

First, that fine things, collected with care and discrimination, put together with some feeling for relatedness, can "make" a direct, simple house. By contrast you could, in a similar manner of speaking, "break" the house by filling it with poorly designed furnishings. The simplicity of this kind of structure needs the fine things you see in it to give life and interest to that very simplicity; and by the same token, these fine things need a simple background to keep them from being just meaningless clutter. Though there are many objects in this house, they are arranged with the same sense of æsthetics which is involved in the design of the house. In other words, the two work hand in hand to complement each other.

For example, the stairway leading downstairs has over it a large and beautiful Japanese screen of gold, white and green. Without this screen, the stairway is just another simple stairway; but placing the screen to fit the stairway makes it a related part of the design, and increases the beauty and dignity of the screen itself. Another illustration is the view down the Bedroom Hall: on the window side are fine scale Japanese pierced screens which cast a rich pattern of light and shadow on to the floors and walls; and at the end of the Hall is a handsomely simple chest, over



Fitted cupboards in the bedroom hall where pierced screens give sparkle and interest to a narrow passage which is hung a rich but subdued Oriental embroidery. Without these three elements in the Hall it would be a simple passage, whereas now it is an æsthetic experience. Further, were these screens not used to create their pattern with sunlight, they would not be as alive in themselves.

The second point (totally related to the first) is that the owners in this case had a developed taste—firstly with which to select the art objects, secondly to arrange and to rearrange them creatively as they are used in their living, and thirdly to want a house that offered a simple and contemporary background to these objects. Thus the owners have made a major contribution to the overall total result.

In order to utilise the steep site and capture all of the views and sun, the plan developed into a wide angle "L." The Living Room was, literally, aimed at Angel Island in the Bay as the major point of interest, and the Bedrooms were given secondary consideration. The structure is typical wood-frame throughout, except in the Living Room, which has an open truss ceiling. This gabled ceiling is extended out seven feet on the view side by cantilevering, to create some protection for the sun deck.

The material of the house is primarily redwood inside and out, left as nearly as possible in its natural state. The roof is of brown gravel, and the ceiling under it reaching up into the gable is of plasterboard painted deep olive green. This same green is used throughout as soffit and trim colour, thus giving a subdued colour scheme of natural redwood and olive green, to which is added in the interior straw coloured matting on the floor and straw coloured upholstered pieces. All other colour is supplied by the dark woods of the Oriental antiques, and bright colour accents of screens and ceramic pieces.

The two Master Bedrooms are also redwood lined, and are furnished as though they were small sitting rooms rather than bedrooms. The Kitchen is small but efficient, and kept in the natural feeling of the house by use of wood

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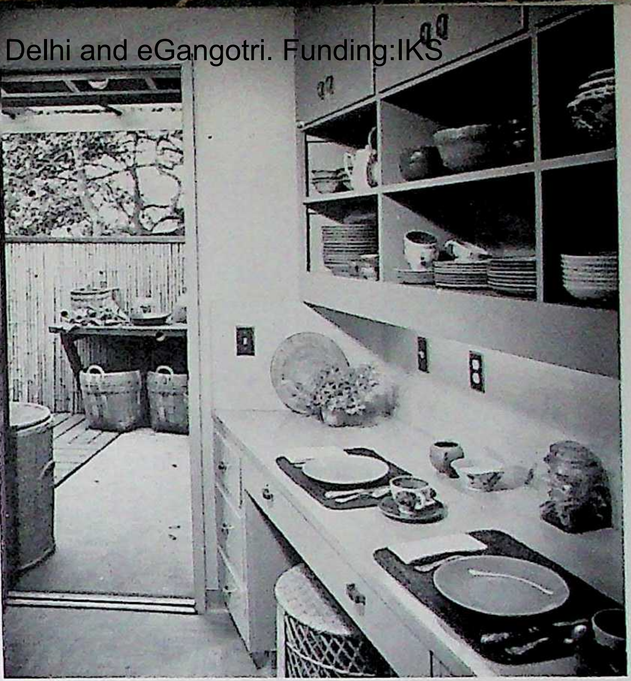
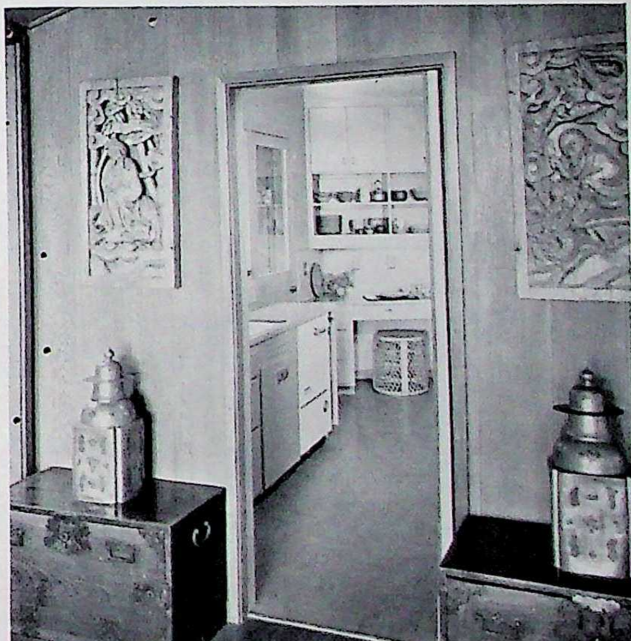
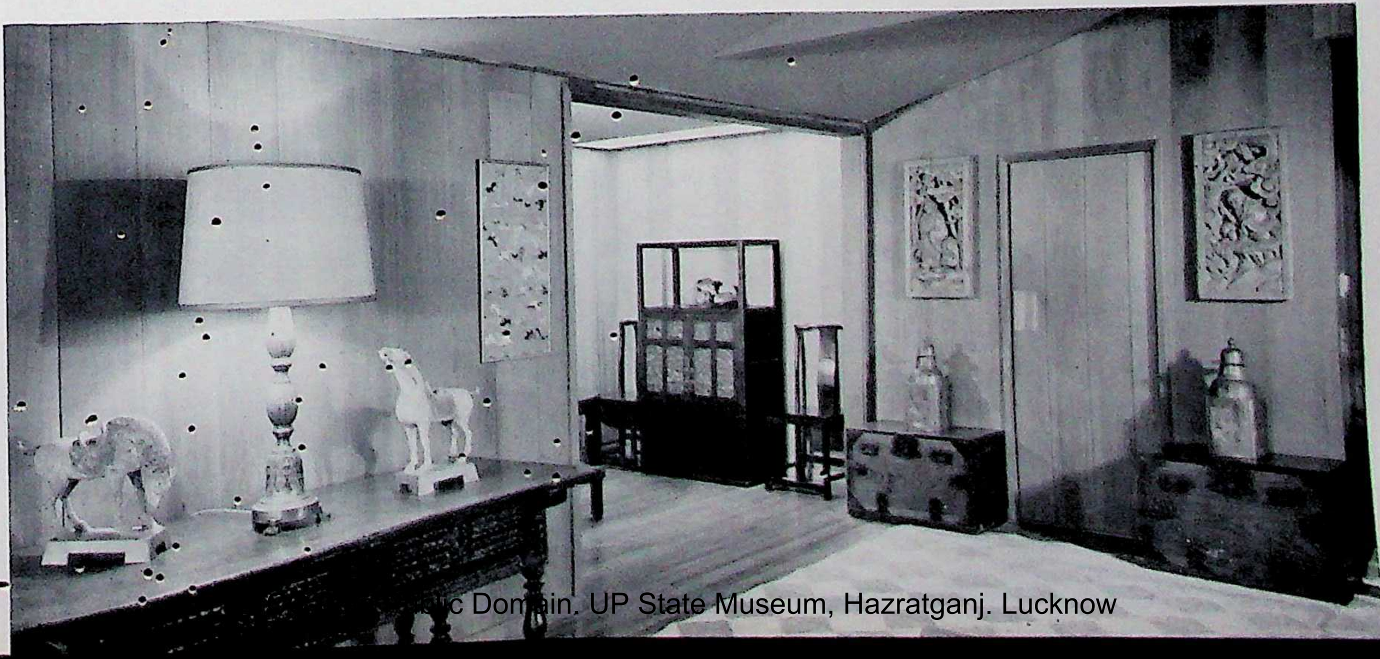


Although small, the well planned kitchen accommodates a breakfast bar under china cupboards



(*Right*) From living room towards the kitchen and (*below*) living room showing entrance to the dining alcove to left of kitchen door



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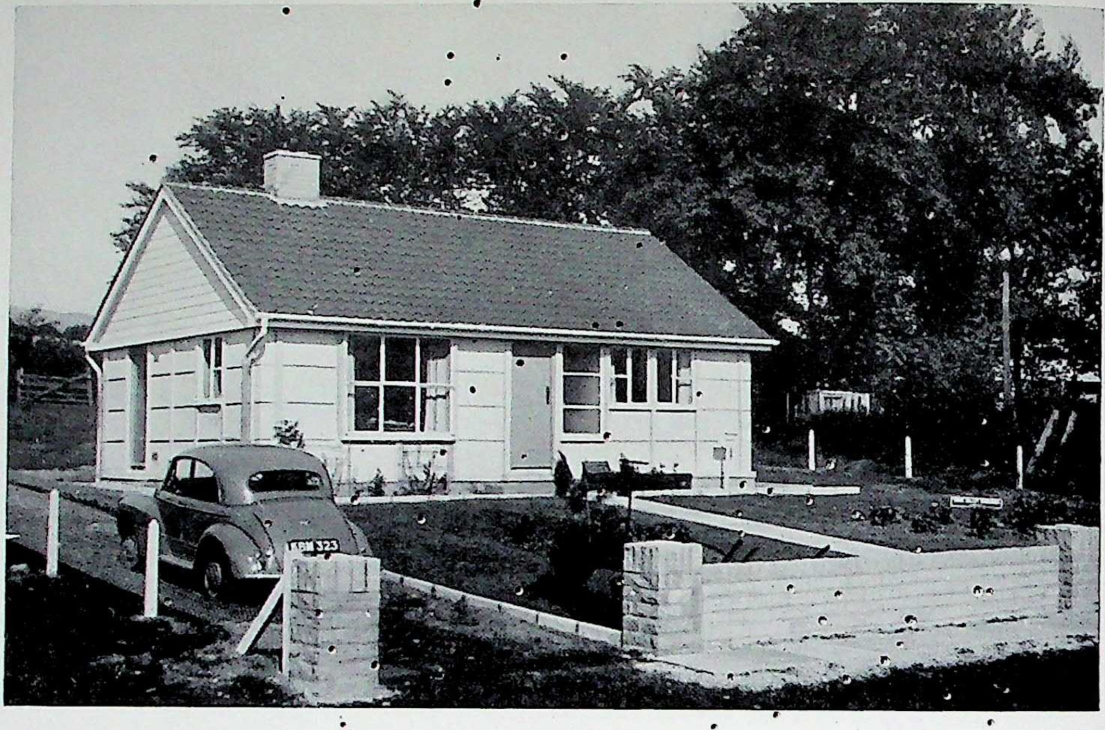

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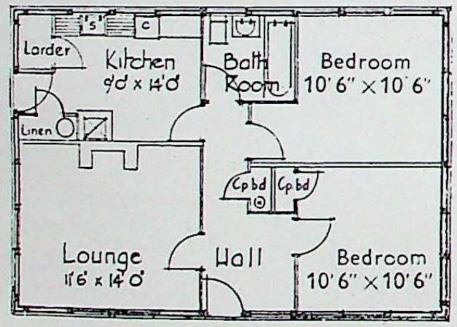
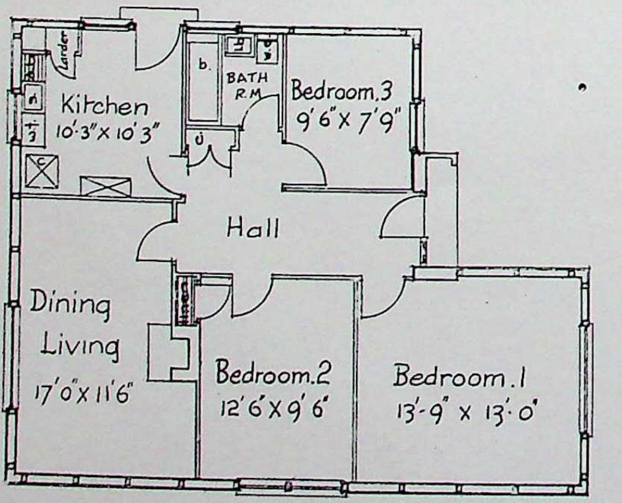


Larder
Kitchen
9'0" x 14'0"
Bath Room
Bedroom
10' 6" × 10' 6"
Linen
Cp bd
Cp bd
Lounge
11'6" x 14'0"
Hall
Bedroom
10' 6" × 10' 6"

TYPE "B" 2 BEDROOM

TYPE P.E.9 3 BEDROOM



Larder
Kitchen
10'3" x 10'3"
b.
BATH R.M.
Bedroom.3
9'6" X 7'9"
Hall
Dining Living
17'0" X 11'6"
Bedroom.2
12'6" X 9'6"
Bedroom.1
13'-9" x 13'-0"

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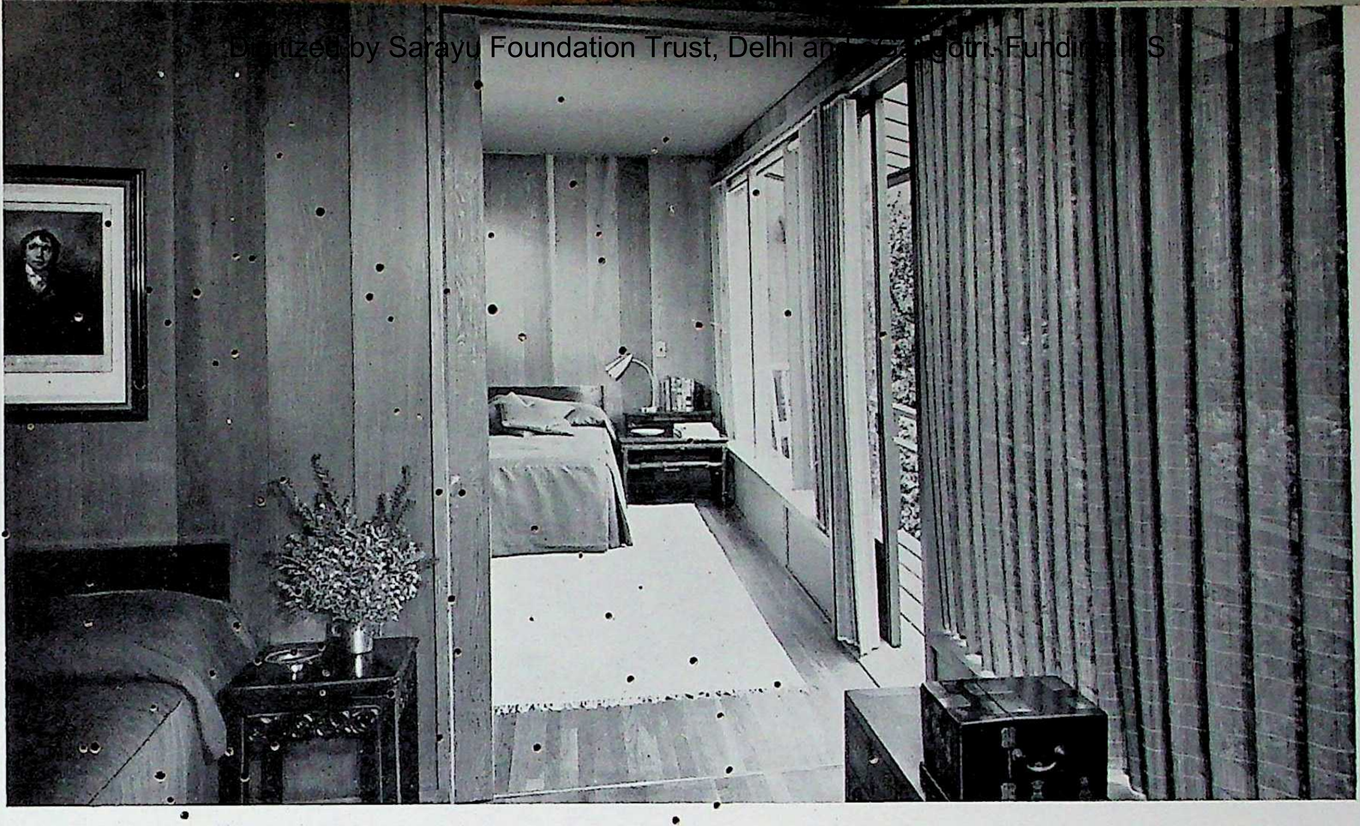


The two master bedrooms with long unbroken window wall through both rooms

Photographs: MORLEY BAER

stained green (although much lighter than the olive green used elsewhere). The Boy's Room and Guest Room are located on the lower floors, and have their own decks, thus allowing for teen-age independence.

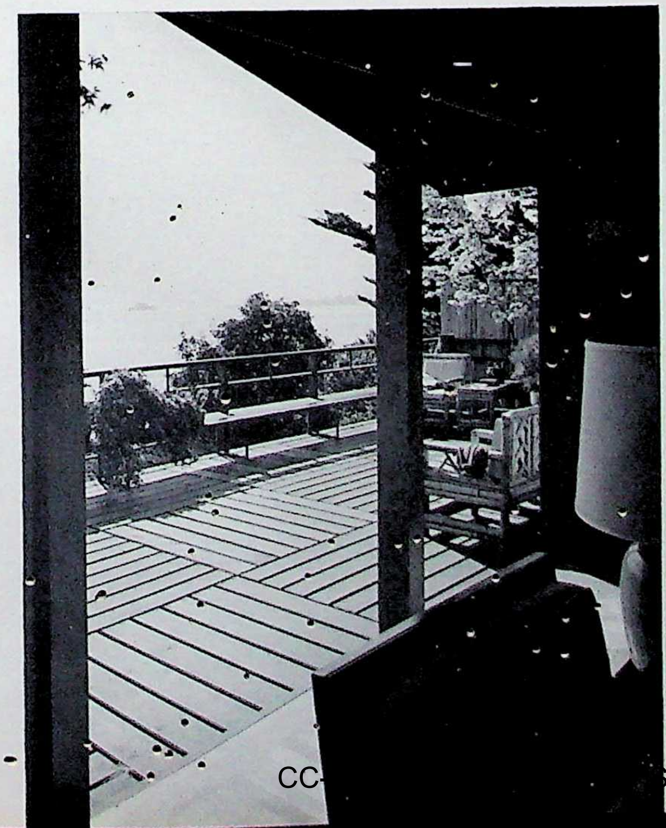
An integrating element that relates the architecture and the furnishings of this house is the use of different, but related, patterns. The block pattern of the exterior deck is related to the shape of the square of interior matting, which in turn relates to the grille work on the windows. Very fine scaled bamboo shades, used without additional curtaining, tend to relate the architecture to the Oriental furnishings, as well as doing the functional job of reducing glare. There is no need for complete privacy devices, as the house is high above any surrounding buildings.

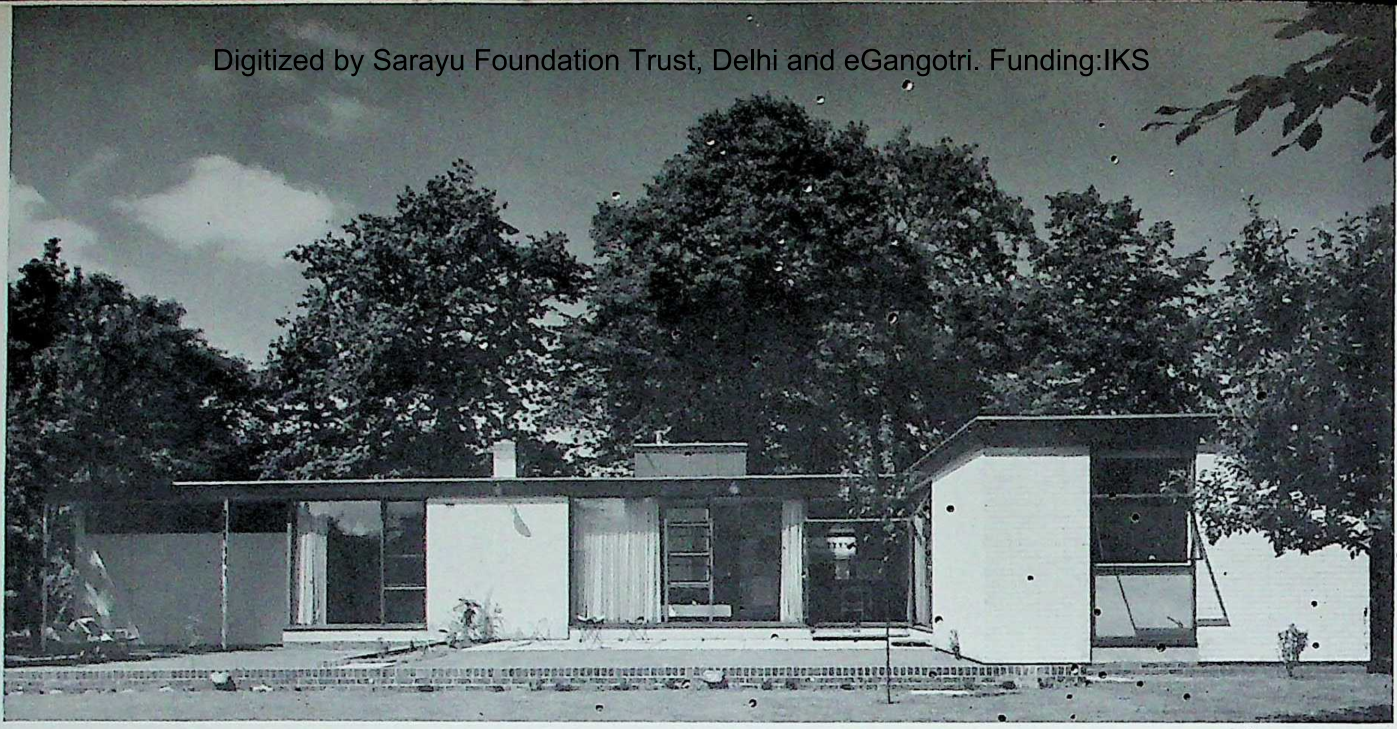
The site is heavily wooded, with native Live Oak and Cypress, none of which were cut, but merely trimmed to increase sun and view. Exterior planting augments the "Oriental" character of the furnishings in the use of Bamboo, Japanese Maple, Prostrate Juniper, and other simple native growth as the emphasis. The total effect of garden, structure, and interior is one of easy naturalness, with no undue emphasis on one element over another.

While the collection of fine objects is mostly of museum quality, there is no attempt to make them precious, as most of them are in constant daily use. The house was designed to provide comfortable, relaxed informality combined with the intrinsic elegance of the objects themselves. And even though the house is relatively new and modern in spirit, it has a distinct mellow and "easy" quality. Furniture groupings and space are so arranged that two or three people are as comfortable as seven or eight, whether dining or conversing around the fire. Though it is difficult to prophesy, it would seem that the house as a unified whole will be just as attractive and gracious in the years to come as it is now.

The Greene house was given a Design Award in 1953 by the American Institute of Architects, and has been recently chosen by the Smithsonian Institute for an exhibit tour of Bay Region houses.

The terrace or "living deck" wraps round the house linking living rooms with bedrooms





Burwell White bricks, double glazing and bright yellow garage door on the garden front

Designed by JAMES CUBITT & PARTNERS

A Family House in Leicester

R. FURNEAUX JORDAN

The architect's problem was a very average one: to design a house for a fairly prosperous but servantless family of five—father, mother, boy and two girls—in a suburb of a midland town. The architect's solution was far from average and suggests, in spite of all the advances of the last twenty years, that the full and logical answer is still rare.

Avenue Road, Leicester, is in a pleasantly leafy suburb that is typically Victorian. The site of this house is not large—107 feet to the road and 120 feet deep—but the fact that it was originally part of the mature garden of a large mansion, and that there were several good trees on the road frontage, has helped to soften the severe lines of the building. Severe and simple: partly because the client and architect were agreed that that was what they wanted; partly because the house was designed just before building restrictions ended. This last point is important since it may be assumed that any tight corners in the plan are due to the 1,500 square feet limit. Most criticisms arise from this, and it must be admitted that a few more square feet would have made a difference. On the other hand, some of the interesting points of the plan arise from the ingenuity with which the severe limitation on space is overcome. The restriction may, to some extent, have dictated the bungalow form since it was not desirable to waste precious space on stairs and landings. It is already being forgotten how planning, only a short time ago, was governed by the need to save inches. Here, for instance, a gas-fired boiler—satisfactory though it is—was preferred to an oil one, mainly because an oil tank steals space. In the same way, such less important parts as the entrance hall are reduced to a minimum. The essentials, however—living room and so on, have not been sacrificed, nor has the main principle upon which the plan has been based.

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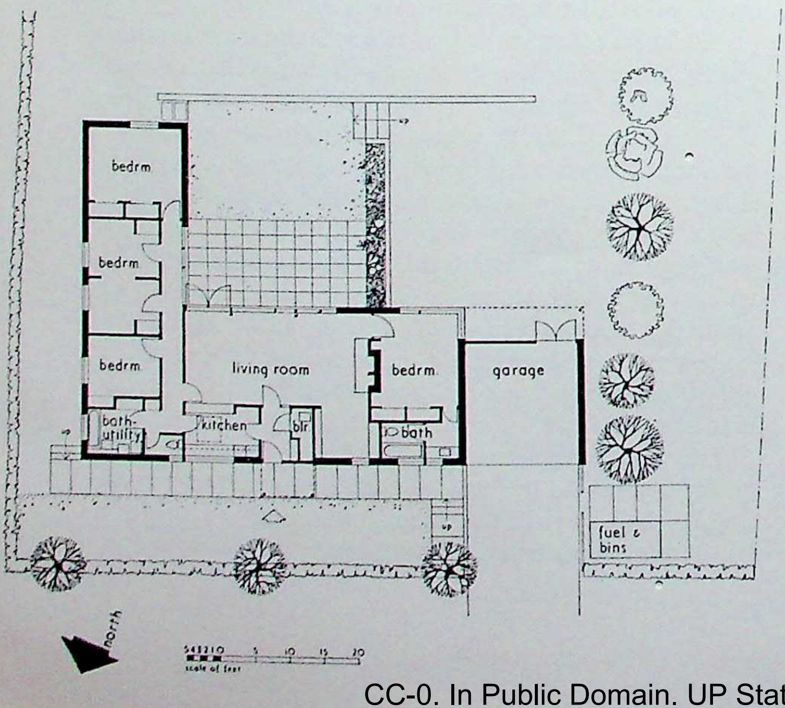
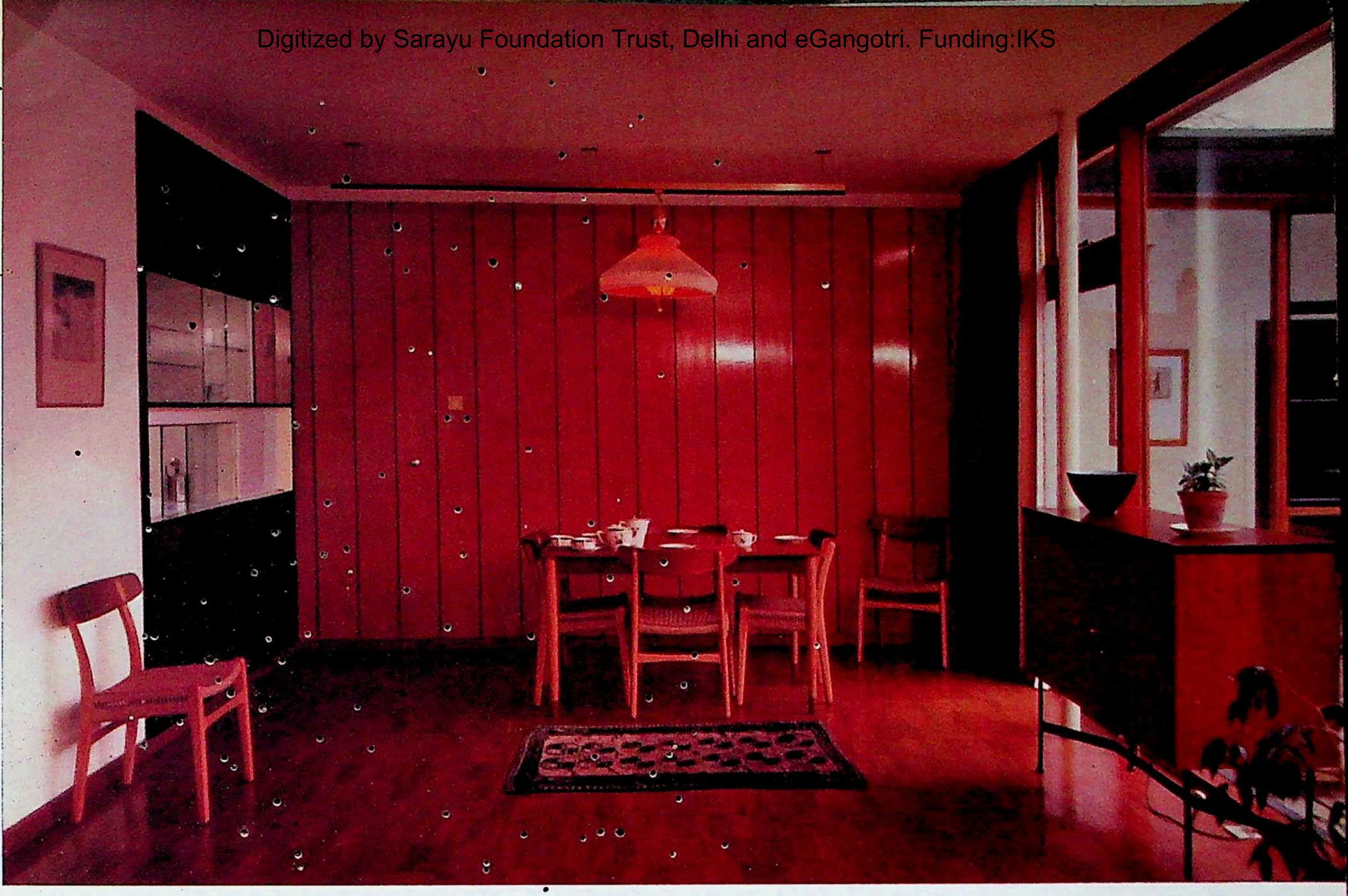
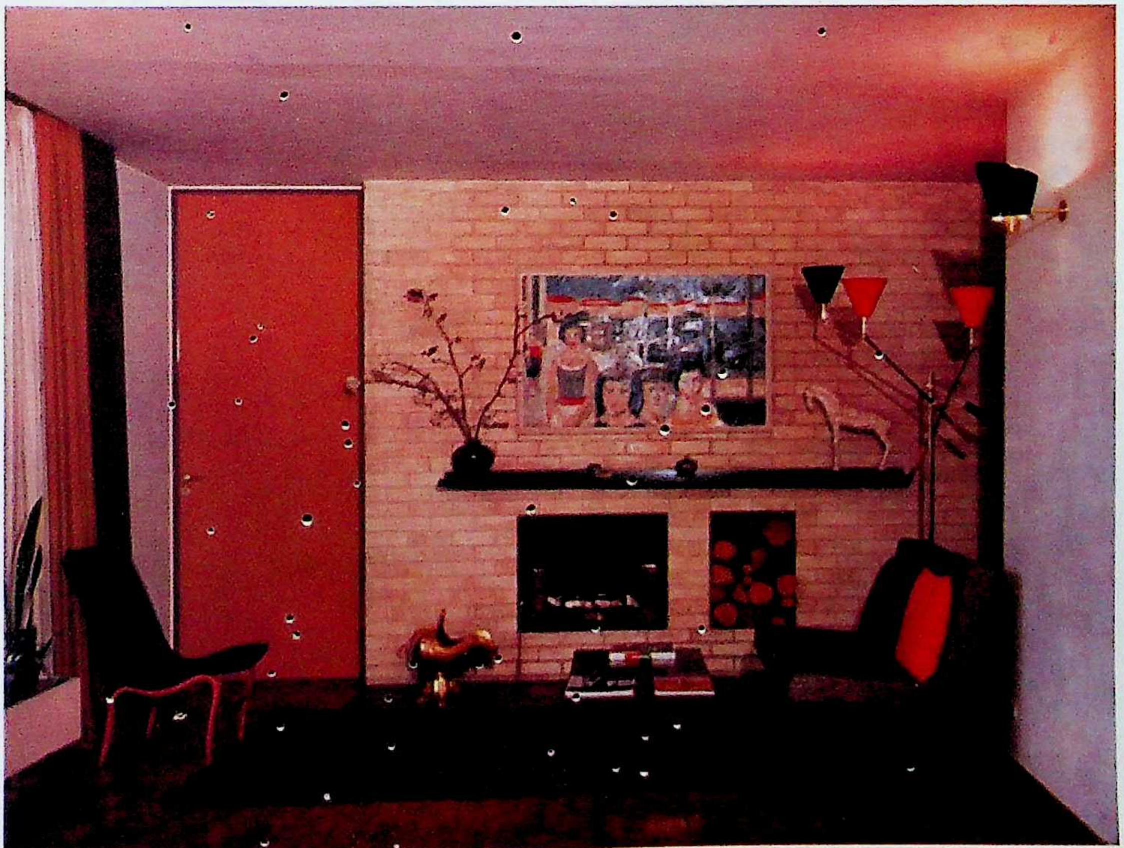
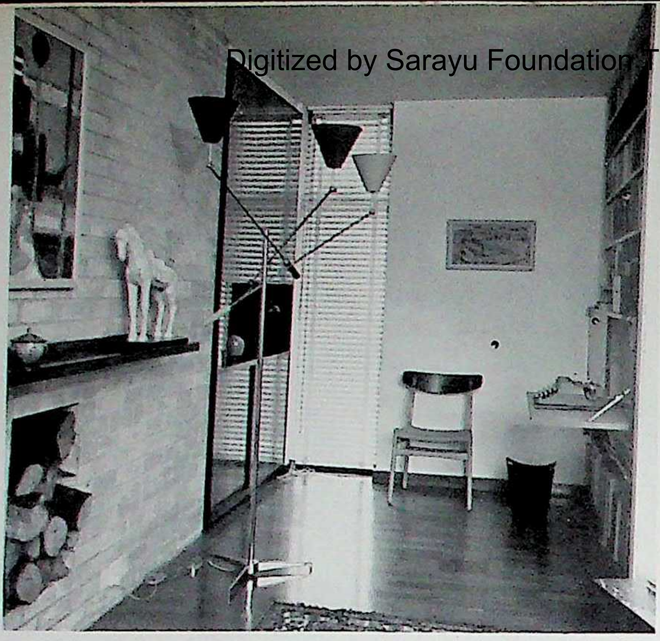




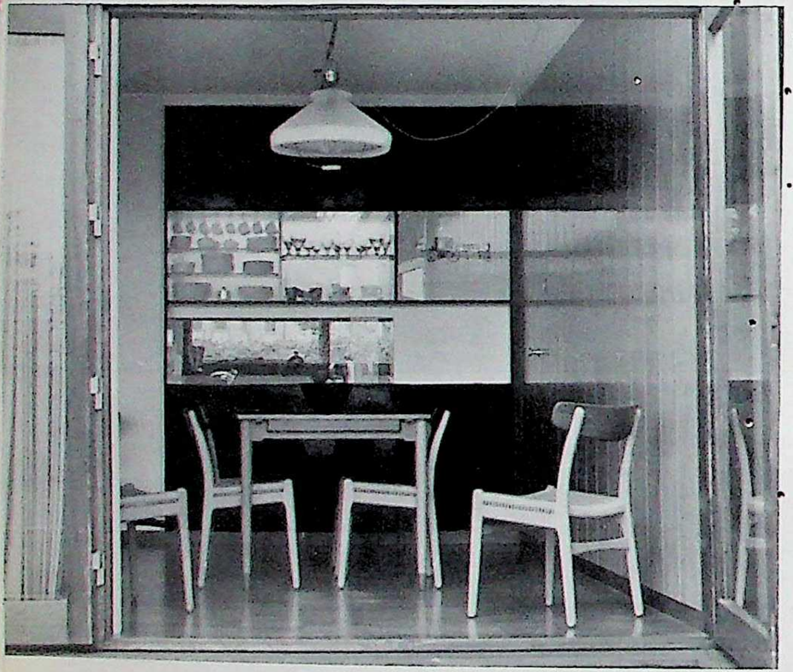
Dining end of the living room. Vertical sycamore panelling almost disguises door to children's wing. (*Left*) Glass-fronted fitment to kitchen



The living room fireplace with log store and painting by Montane above. Ceiling-high door to parents' bedroom simplifies the wall pattern of door and Burwell brick

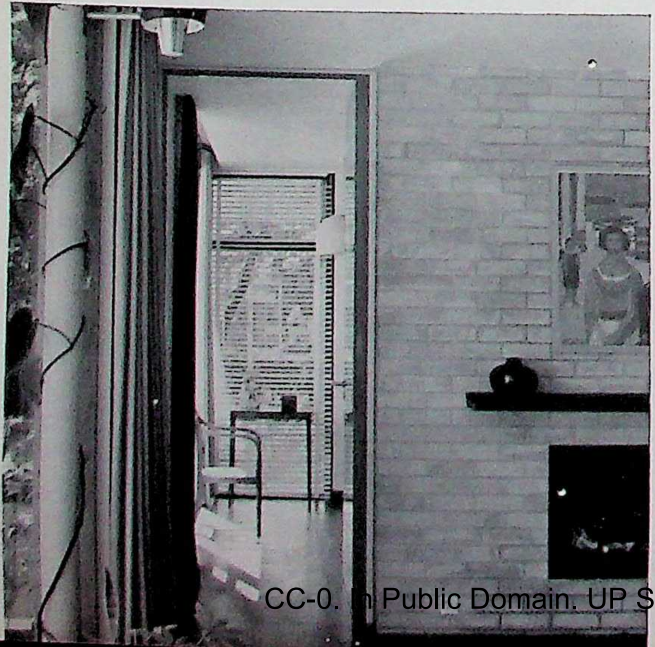


Study recess with pear-veneered cupboard, built-in bookcases and desk



Cherry wood and glass serving hatch between kitchen and dining area

Looking through from the living room towards the parents' bedroom

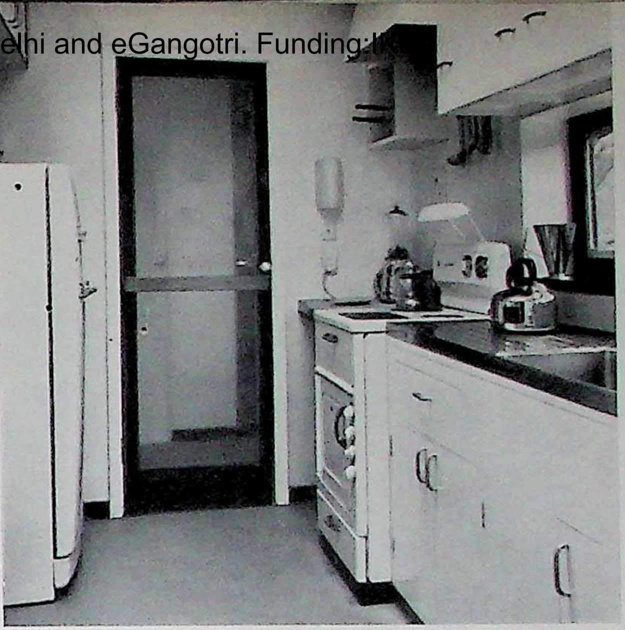


It is this principle that is interesting. In the centre of the house is the living room with kitchen—the core. Opening from this living room at one end is the self-contained children's wing, at the other end the parents' wing. The living room thus acts as common ground for the whole family, linking together the other two parts of the house.

The living room itself is carefully planned on the basis of the now widely accepted "free plan." This means that there is a generous living or sitting area around the hearth with its log fire, with an adjoining recess for books and built-in writing desks—given a few more square feet and this recess could have become a small separate study. An elegant but very simple radio fitment is sufficient to differentiate the sitting from the dining area. The whole room is an excellent demonstration of the proper use of the "free plan"—a form of planning still widely misunderstood. First, the room is, architecturally or decoratively, very much one single room, yet its different parts really are organised so as to be used in the way the client and architect envisaged. Secondly—and this is essential to the "free plan"—it is a room in which there is no need to huddle round the hearth; the log fire is a pleasant focal point, but it is actually the under-floor heating that raises the temperature of the whole of the wood floor of Muhuhu blocks by a few degrees, thus warming the whole room equally; this is done all the more easily because of the double-glazing in the large windows. The "free plan" is after all of American origin and pre-supposes American standards of heating. Finally it should be noted that while this room is spacious—26 feet long—the equivalent area divided between the orthodox sitting room, study and dining room would have meant a house that was intolerably poky.

Decoratively the room depends partly upon the colour of the good woods, polished and unpolished, that are used; upon a few bright notes in cushions, etc., and in the broad effect of the curtains—each curtain a different "earth" colour, but none of them patterned in any way. More important is the architectural unity given to a room which —with three doors, kitchen hatch, etc.—might all too easily have become complex and restless. The main unifying feature is the window which—the full height of the room and ignoring the "organised" divisions of the plan—runs the whole length of the long south side. Again, one end wall is reduced to simplicity itself by being panelled in vertical sycamore boarding; the door to the children's wing being part of this panelling is virtually masked. The door to the parents' bedroom, on the left of the fireplace, is ceiling high—a little odd, but another restless rectangle is thus eliminated . . . and so on round the room. The fireplace end is simplified by being merely a brick wall built with the same Burwell White bricks as the rest of the house. On this otherwise plain wall is the painting by Montane and the solid mantelshelf of green Westmorland slate.

It can be taken for granted nowadays, in any good


Large domed roof light for the small, well-planned kitchen

modern home, that the kitchen is compact, well-equipped, planned to save labour, as well as being bright and pleasant in itself. This kitchen is small—really a broad passage between entrance hall and the children's wing—but the modern attitude to kitchen design is taken to its logical conclusion in that the deep cherry wood fitment between kitchen and living room is glazed on both sides. The kitchen thus becomes not only æsthetically seemly—like dozens of modern kitchens—but, with its bright fittings and excellent glass and china, is an æsthetic asset in itself and, as seen from the living room, one of the richer pieces of decoration in that room. To see the beauty of the kitchen from the living room it must be well lit; part of its rather unexpected brightness is due to the fact that while, at first glance, one only notices the long, low window over the sink, there is also a large dome light in the ceiling—an incidental advantage of the flat roof, also one which leaves a greater wall area on the kitchen free for fittings. This house has no back door—only a tradesmen's delivery box—and no yard. The children's bathroom, which almost adjoins the kitchen, is, however, also a household utility room with washing machine, etc. The kitchen sink is fitted with a "Wastemaster" which grinds up normal kitchen refuse so that it can then pass on to the drain. The "works" of this house are reduced to a minimum; they are efficient, and what is visible is decorative.

The parents' wing contains the main bedroom. This room seems too small, but one finds that its smallness is partly mitigated by the built-in wardrobes and the well fitted dressing room and bathroom adjoining. These enable almost all furniture—other than beds—to be excluded from the bedroom. Considering the original space restriction of 1,500 square feet, the choice of priorities for space may sometimes seem odd; this dressing room, for example, is a luxury, but it is one that actually more than saves its own area from the bedroom, partly because it is fully equipped with wash basin, cupboards, etc., and partly because the authorities in any case require a lobby between a bedroom and a bathroom-cum-W.C. This dressing room fulfils this function as well as its own. Again, two bathrooms in the house may seem excessive, but the whole organic simplicity of the plan—parents' wing and children's wing—breaks down without them. Restrictions may be a thing of the past; economy is not, and it is still therefore worth noting that space saving is not so much an affair of putting up with tight corners or going without things altogether, as it is of skilful professional planning—not least in the first basic disposition of the main parts of the house.

The children's wing, as might be expected, is simpler in plan and finish, but is admirable for its purpose. All planning for children must be flexible since children grow

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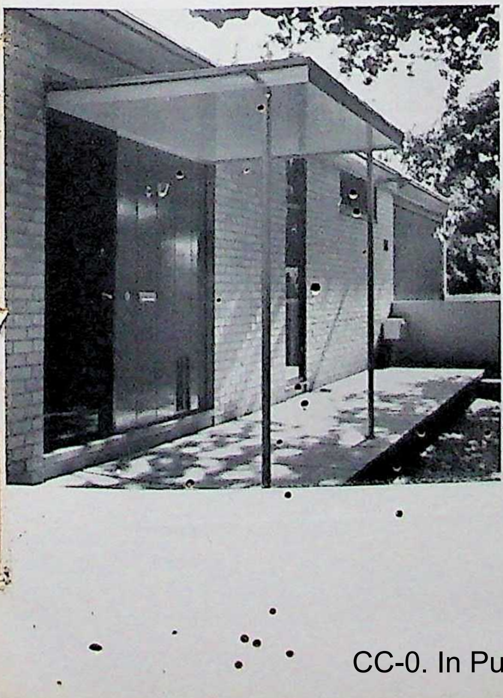
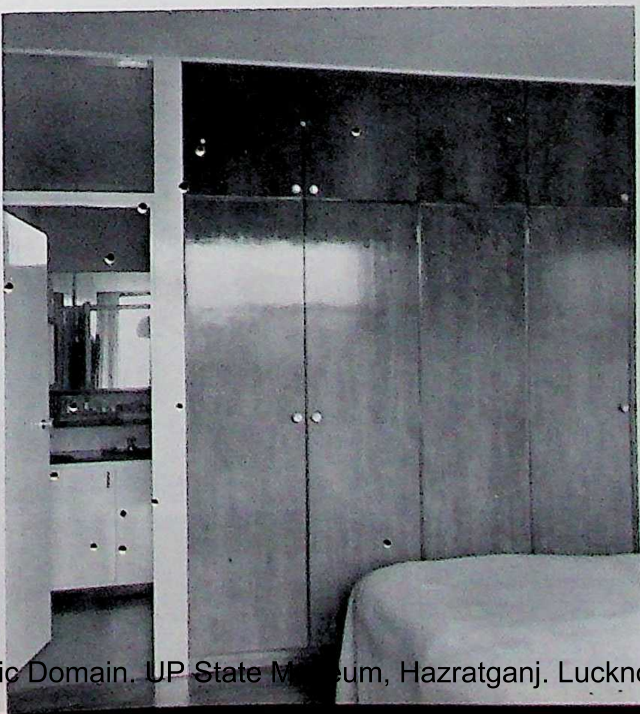
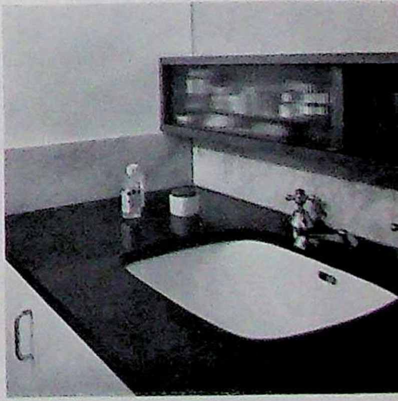
Tradesmen's delivery box to the right of main entrance

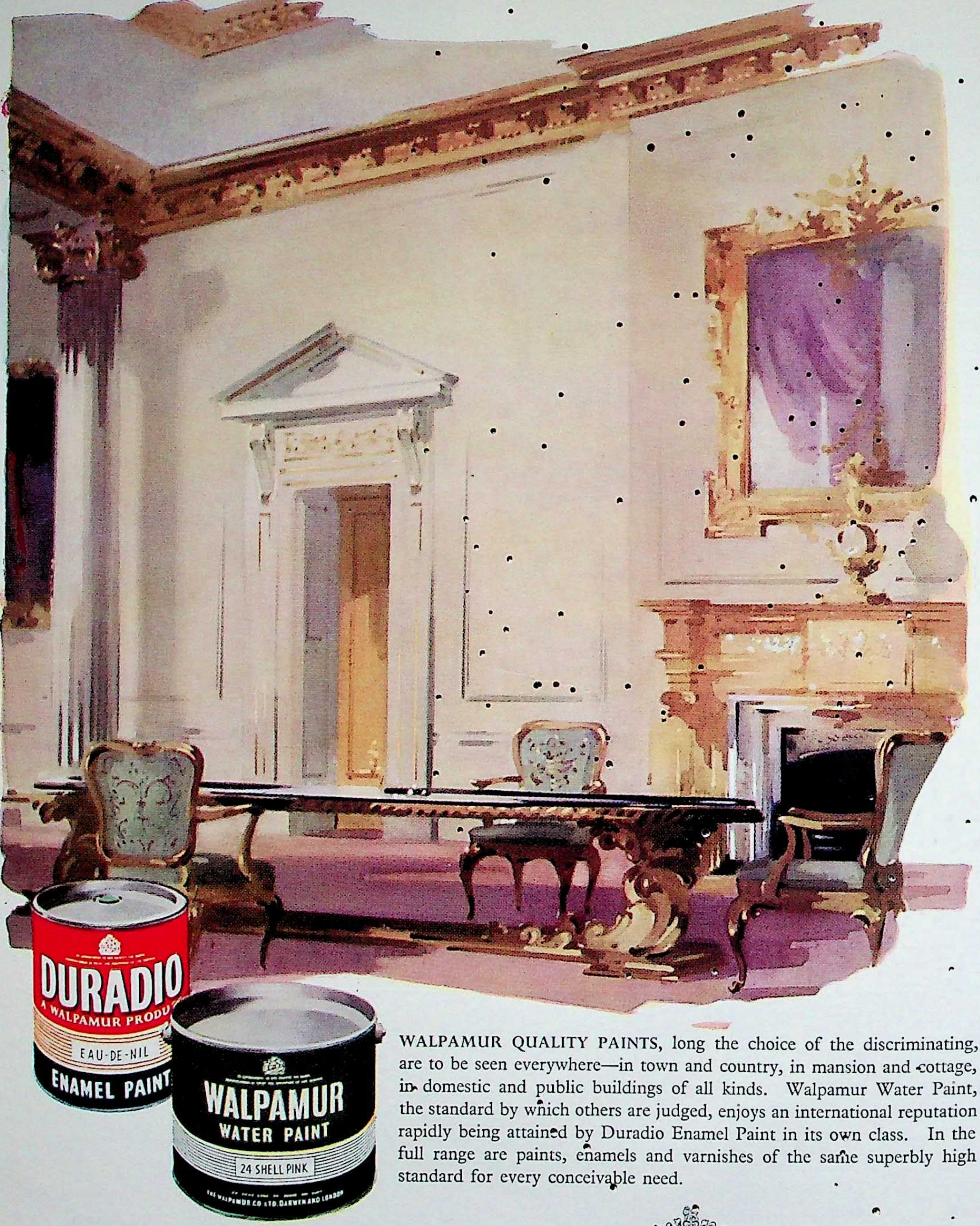


Built-in wardrobes in parents' bedroom and (*left*) glimpse of dressing room. These amenities obviate bedroom furniture



Wash basin in dressing room off the parents' bedroom

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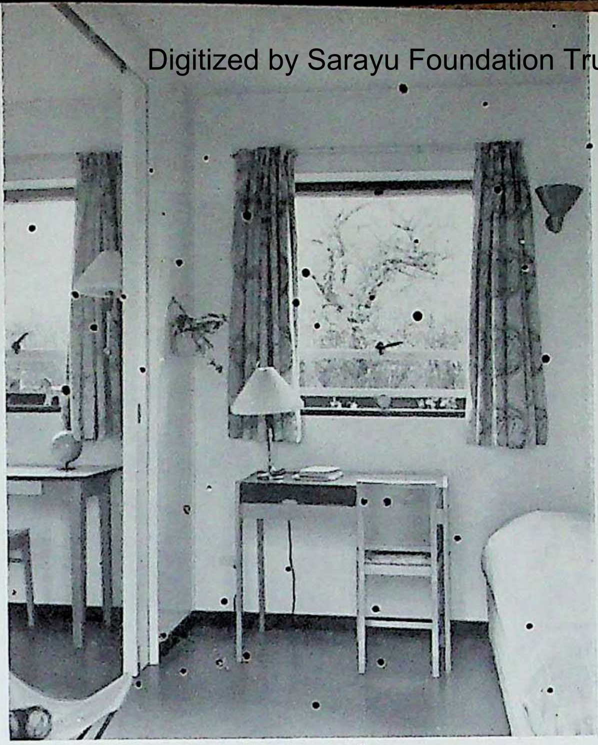


Sliding partition between the two girls' bedrooms. Two single rooms can become one double room

Corridor connects three bedrooms and playroom in the self-contained children's wing

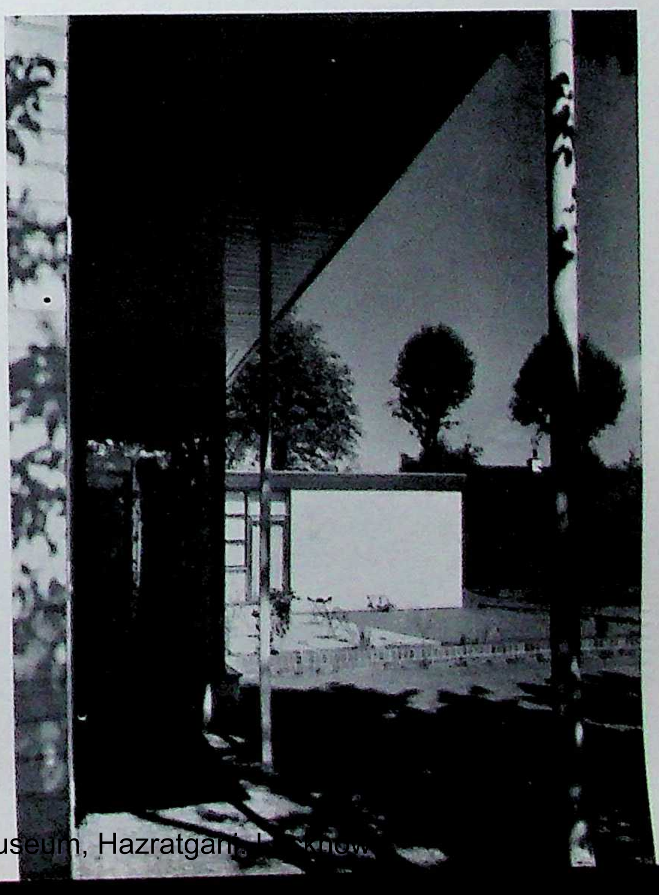
Family House in Leicester *continued*

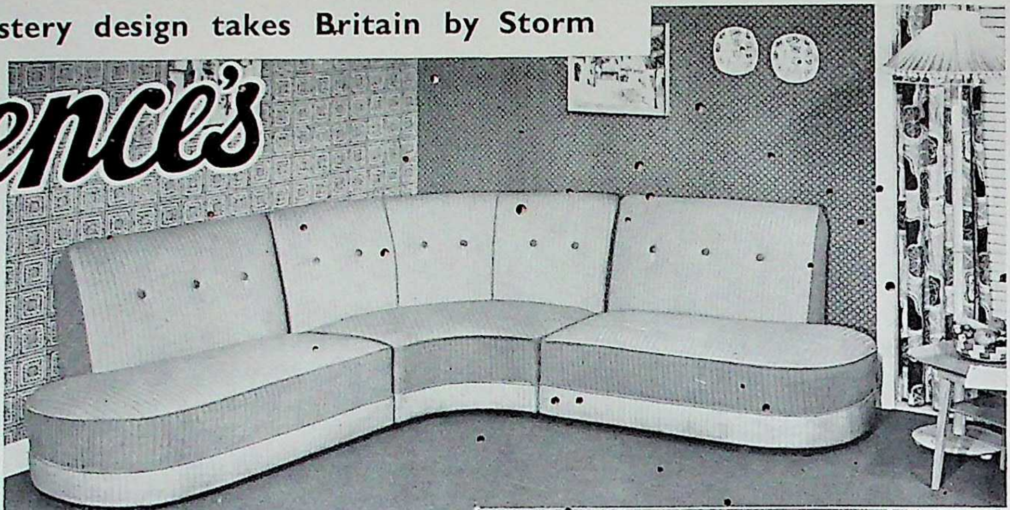
up and their needs change through the years. Without any feeling of isolation from the main living room, this wing does give the children their own self-contained "house." The bathroom has already been mentioned as being close to the kitchen to which it acts as utility room. Next to this is the boy's bedroom, and then that of the two girls—all with built-in wardrobes. The girls' room is a permanent asset since it can be divided by a sliding partition. As they get older it can thus become two rooms; when they are away or when they grow up the house can have two single or one double spare bedroom. Then, at the far end of the wing, where it can cause least disturbance, is the playroom. All these rooms open on to a corridor which, almost loggia like, has a big window to the garden terrace—so that in summer the terrace, like the living room in winter, is common ground for the whole household. In this sunny corridor hang the children's coats and hats, which is convenient for the children, tidy, and also a valid reason for saving space in the main entrance and cloakroom.

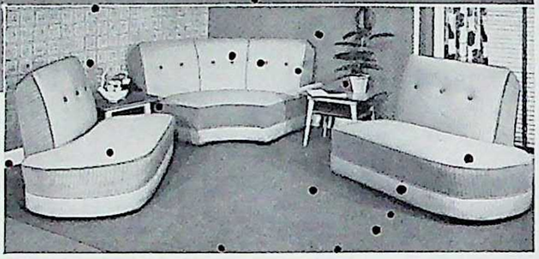
If the common sense of the plan or the fine décor of the living room win over the critics, the more orthodox neighbours may still remain unconvinced about the exterior. In fact, however, it would be difficult to imagine anything more unobtrusive or more inoffensive than the long, low lines of this modest house of pale brick, set on its cobbled path behind an old hedge and trees. If it were part of, say, a stable block of one of the old mansions of the suburb it would pass unnoticed. Without wishing to be highbrow about it, one must face the fact that a good deal of the criticism directed at this sort of architecture is really directed not at the fact that it is bad, but that it is "different." The other and opposite danger is that while it is in truth a difficult and subtle sort of architecture, it may win over the critics who will then, believing themselves to be in the fashion, try to do likewise with the help of any sort of architect . . . with disastrous results. All modern art is necessarily sophisticated, and debased sophistication is the worst of all things. Like all modern architecture this house depends less upon traditional or familiar clichés of building than upon the arrangement of a few simple proportions—areas of glass against areas of brick—and on a few small notes of colour or interesting detail. The large windows also bring into play the quality of depth or transparency; there is a certain fascination in seeing from the garden terrace into the interior of the living-room—and indeed right through the house to the kitchen; or across from the living room into the children's wing. Of the garden it is not yet possible to say much. The paved terrace and one or two retaining walls trace out the skeleton lines in relationship to the house, but otherwise—apart from the trees on to the road—the garden as a whole has to mature.

The general feeling left upon one by this house is one of brightness, modernity in the best sense, and of efficiency and taste; it has also the feeling of a house that is by no means lacking in humanity.

West end of the garden with paved terrace







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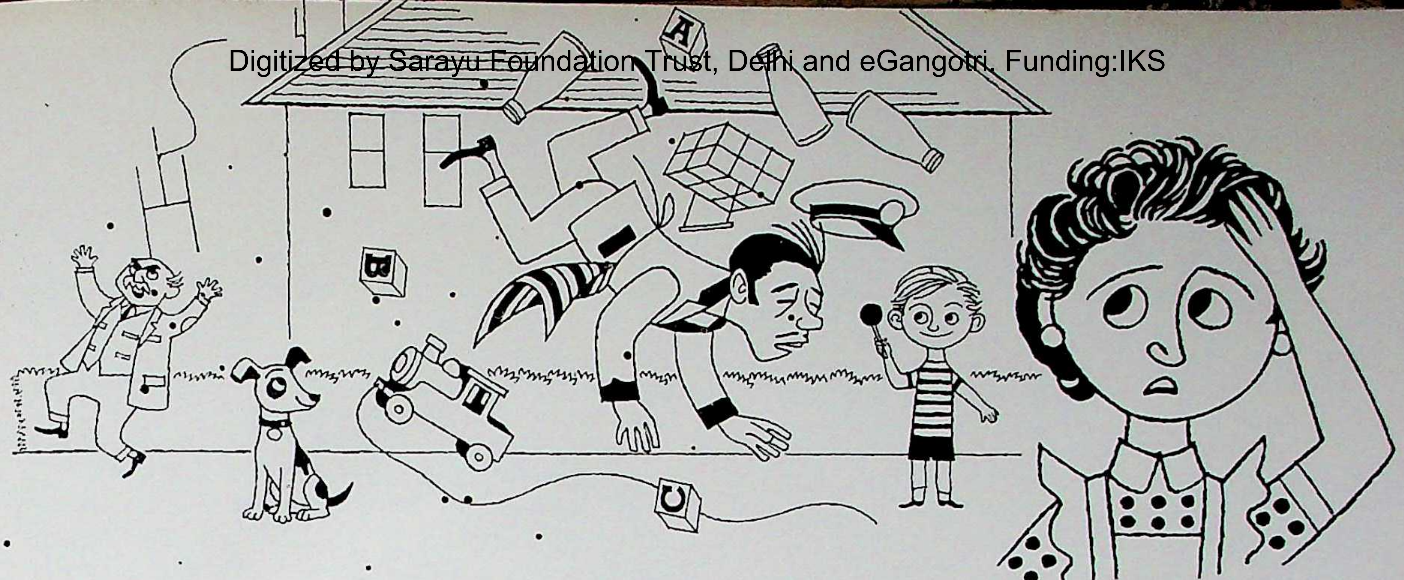


By DEREK G. MORGAN

. . . the Premium thereon

For most of us our home represents one of the biggest financial investments of our lives, especially if it includes ownership of one's house. The outlook would be serious indeed were we suddenly faced with the problem of having to make good out of our own pocket a heavy loss caused by a bad fire or burglary.

Whatever our circumstances, therefore, it is wise to take out proper insurance cover on our home and possessions. This simply means that we join with others as prudent as ourselves in contributing to a common fund out of which the insurance people recompense those among us who suffer misfortune.

The idea of people clubbing together to ensure financial protection against disaster is of course very old and was practised by the Phoenicians before the birth of Christ, but the advantage of the modern, insurance way of doing it is that each of us can select the sort of cover most appropriate to our particular needs.

In the first place there are the separate fire and burglary policies which, taken together, represent what may be called the minimum of protection for one's home. Being very inexpensive, they appeal in the main to people of particularly modest means. Most readers, however, will prefer to pay somewhat more and enjoy the greater security of a householder's comprehensive insurance. It comes in two forms. One is for those who rent their house or flat and who are not concerned with the insurance of the buildings. The other gives wide cover on the buildings and is for those who own their house. Both are the same in that, for a few shillings a year per £100 of value, they cover the contents of the home against a multitude of risks.

Chief among these are fire, lightning and explosion; burglary and housebreaking; burst pipes and overflowing tanks; and, of increasing significance these days, damage by aircraft. Similar protection is provided for the possessions of any domestic servants you may have, though in this context it is important to realise that the term "domestic servants" means those who live in your home and not the daily help or occasional char.

Perhaps because the householder's comprehensive policy, like other forms of insurance, is a rather complicated-looking legal document, we tend not to read it as closely as we might. The same goes for the policy prospectus, which is the piece of paper which tells us what we are buying and what we are not buying before we agree to pay our first premium. Thus it can happen that only when we put in a claim do we find we are not covered against the risk in question. Equally, the reverse is possible: we might not claim because we didn't realise we were covered in the first place.

Did you know, for example, that the comprehensive policy includes death cover on the life of the policy holder? It provides for the payment of a capital sum in the event that death occurs in the home and is due to fire or housebreakers or burglars.

Did you know, also, that householders' comprehensive policies indemnify you in respect of your legal liability to members of the general public who suffer personal injury or damage to their property while on your premises? For example, a tradesman might injure himself because he tripped over something you or one of your children left lying about on the garden path. Or your baby-sitter might slip on your too well-polished floor and break her hip. In which event, as like as not, the tradesman or baby-sitter would take legal action and might very well succeed in obtaining damages against you. The courts deal with many proceedings of the kind every year and sometimes the amount awarded runs into several thousands of pounds.

A further benefit of a householder's comprehensive insurance, and one which frequently gets overlooked, is the cover on certain of your possessions and those of your family while temporarily removed from the home. A case in point is the clothes you stand up in, which might be burnt on a bus or train by a fellow-passenger's cigarette. Again, if you were spending the week-end with friends and some of your things were stolen as a result of their house being burgled, you would be entitled to put in a claim under the contents section of your own comprehensive insurance.

Among other lesser known insurances within the comprehensive policy are several which affect, specifically, the house owner and those who rent their home under the provisions of a full repairing lease. Here are two worthy of particular mention. One covers you against your legal obligation to make good accidental damage to the water pipe connecting your property with the mains supply, another against damage to the property itself caused by the impact of road vehicles (and horses and cattle!).

Accidental damage to the water pipe can be caused in a number of ways, two of the more usual being frost and the vibrations set up by heavy traffic. It is nearly always very expensive to put right and can be especially so when the mains supply is on the other side of the street, because in that event it is quite possible the pipe would need to be uncovered for the full width of the road. Understandably, no recompense is forthcoming for damage due to normal wear and tear, since the purpose of insurance is to provide for a "contingency," or untoward happening, not to defray the cost of routine maintenance.

The chances of your property being damaged by a road vehicle crashing into it depends a great deal on its situation, but, anyway, are probably higher than you imagine. Impact damage often involves considerable expense by way of repairs and, sometimes by way of extensive litigation to recover the full cost of those repairs. There are, moreover, many instances of damage caused by hit-and-run drivers who cannot subsequently be traced. Maybe all that is involved is a broken wall or fence, but the main point is the unfortunate property owner has to foot the bill because there is no one against whom he can take proceedings.

In each case, he who has impact cover gets his money promptly, while the problem of both litigation and finding the culprit are the insurance company's headache.

On the other side of the coin, so to speak, there are several important limitations of cover under the householder's comprehensive policy. Normally, it does not cover you against loss in the home—by fire, theft or other peril—of cash in notes and coins in excess of a limited amount. If you are in the habit of keeping larger sums at home and wish to have them adequately insured you will need to make special arrangements with your insurance company. They, in turn, before quoting a premium for the additional cover, may very well wish to be assured that you properly protect your cash—that, for instance, you keep it locked away in a safe and not tucked under the mattress or behind the picture in the living room.

You will also need to make special arrangements if you wish to cover items like bonds and deeds, and coin and stamp collections, for these are not protected at all by the householder's policy. Nor—and this is most important—does it cover you against the mere accidental loss of, or damage to, any article whatsoever.

For protection against these hazards, there is the "all risks" insurance policy. It is designed to cover your valuables against virtually every mishap, whether occurring within or without the home. The sort of possessions needing the added protection of "all risks" cover are the more costly things you take about with you: jewellery, rings, watches, furs, portable typewriters.

Illustrative of the point is the case of the man whose wrist watch was crushed by a bus; its strap broke as he was crossing the road. Or take the experience of the writer of this article. Preparing for a Saturday afternoon's tinker with the undersides of the car, he thoughtfully put his watch into the fob pocket of his trousers as a precaution against dust and grit and accidental knocks. Later while he was getting into some clean things, his wife put his working trousers to soak in a bowl of nice hot soapy water. His watch, which was not waterproof, went with them.

The standard "all risks" policy gives cover for Great Britain and Ireland only, but for a small extra premium can be extended to include travel in foreign parts, as when taking a holiday on the Continent. Two more inexpensive "all risks" policies which you might like to know about are the "camera" policy, which speaks for itself; and the "personal effects" policy which safeguards your personal everyday belongings while you are travelling.

However, to return to the home. Although householder's comprehensive and "all risks" policies are the right kind of insurance to have, the right kind of insurance in itself is not enough. To fulfil properly its protective role it must also be for the right amount. Otherwise, in the event of a claim, you may not receive sufficient to compensate you for what you have lost. But what—you may say—is the right amount for which to insure? It is the value of your possessions in terms of present-day prices. Insurance people call it the "full value" and it is the basis on which they settle the claims.

Totting up this value for the handful of items under "all risks" cover is simple enough. Less easy is the task of arriving at the full value of all the things covered by the householder's comprehensive policy. The best way to do it is to go from room to room, pencil and paper in hand, making a complete inventory of everything you possess (excluding, of course, your "all risks" possessions). Everything includes such easy-to-overlook items as kitchen pots and pans and the children's more valuable toys, as well as furniture, carpets, crockery and the like. Against each of them put its price in the shops to-day, or as near as you can get. The total is the correct amount for which you should insure. What is more, you will probably be pleasantly surprised to discover how much you own.

If you have difficulty in coming to the correct figure, seek the help of your insurance company. For though they cannot undertake actually to value your possessions for you, they will be pleased to offer advice born of very long and practical experience. This advice, like that on precautions against fire and burglary, is given free.

Two other insurances intimately concerned with the safety of the home are the "household removals" policy and the "television and wireless" policy. The household removals policy protects your possessions during moving against loss and damage caused by fire, theft, pilfering and accident. Here, the word "accident" embraces everything from a collision involving the furniture van to the removal men dropping a crate of your best glass. Equally vital, the policy's cover takes effect from the instant moving is begun at the old home until it is completed at the new one, where, by arrangement with the insurance company, your goods are at once covered by the ordinary comprehensive policy.

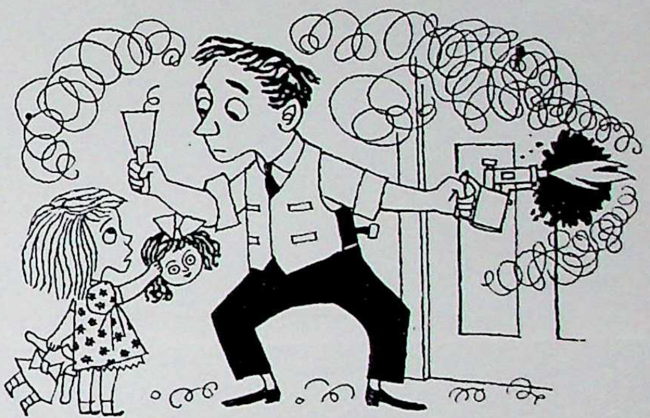
If, by the way, you are buying your new home, the insurance on the house itself should come into force as soon as you have signed the contract, for that is when your insurable interest in the property begins.

Though the householder's comprehensive policy covers TV and radio sets in several important respects, wider cover for these expensive pieces of equipment is generally advisable. Hence the "television and wireless" policy, which also covers radiograms and high fidelity sound reproduction systems for the home. It safeguards you against loss or damage to the set resulting from fire, lightning, explosion, theft, and what are described as "accidental external means." Not covered are ordinary breakdowns resulting from wear and tear. You are, however, protected against damage to property caused by the equipment. In a recent claim of the kind, the set was left on all night and the overheated transformer exploded, spattering molten pitch on to carpet, curtains, upholstery, walls.

Lastly, you are covered against your legal liability for injury to other people and damage to their property arising out of the use of the apparatus. A number of claims in this category have occurred because of faulty installation of the aerial, which has later collapsed. The cost of the TV and wireless policy? About 10/- a year for a £100 TV set.

In conclusion, a word of caution. However adequate the insurance on your home and its contents, the taking of simple precautions against the perils for which you are insured is advisable on a number of counts. Firstly, no matter how much insurance you take out it can never compensate you for all the inconvenience inevitably attendant on cases of fire and theft and so on. Secondly, it is a cardinal principle of the contract between you and your insurers that you at all times act as though you were not insured. The reason is that if everyone failed to give thought to the safety of their property just because it was insured, the financial protection of insurance as we know it would either be a great deal more expensive than it is, or nonexistent. It would, in fact, be exactly like killing the goose that lays the golden egg.

"All risks" cover for watches involved in the family wash



Protect yourself against the absent-minded use of blowlamps

The "television and wireless" policy for damage to radio equipment

You need a safe place and extra cover for large sums of money and jewellery

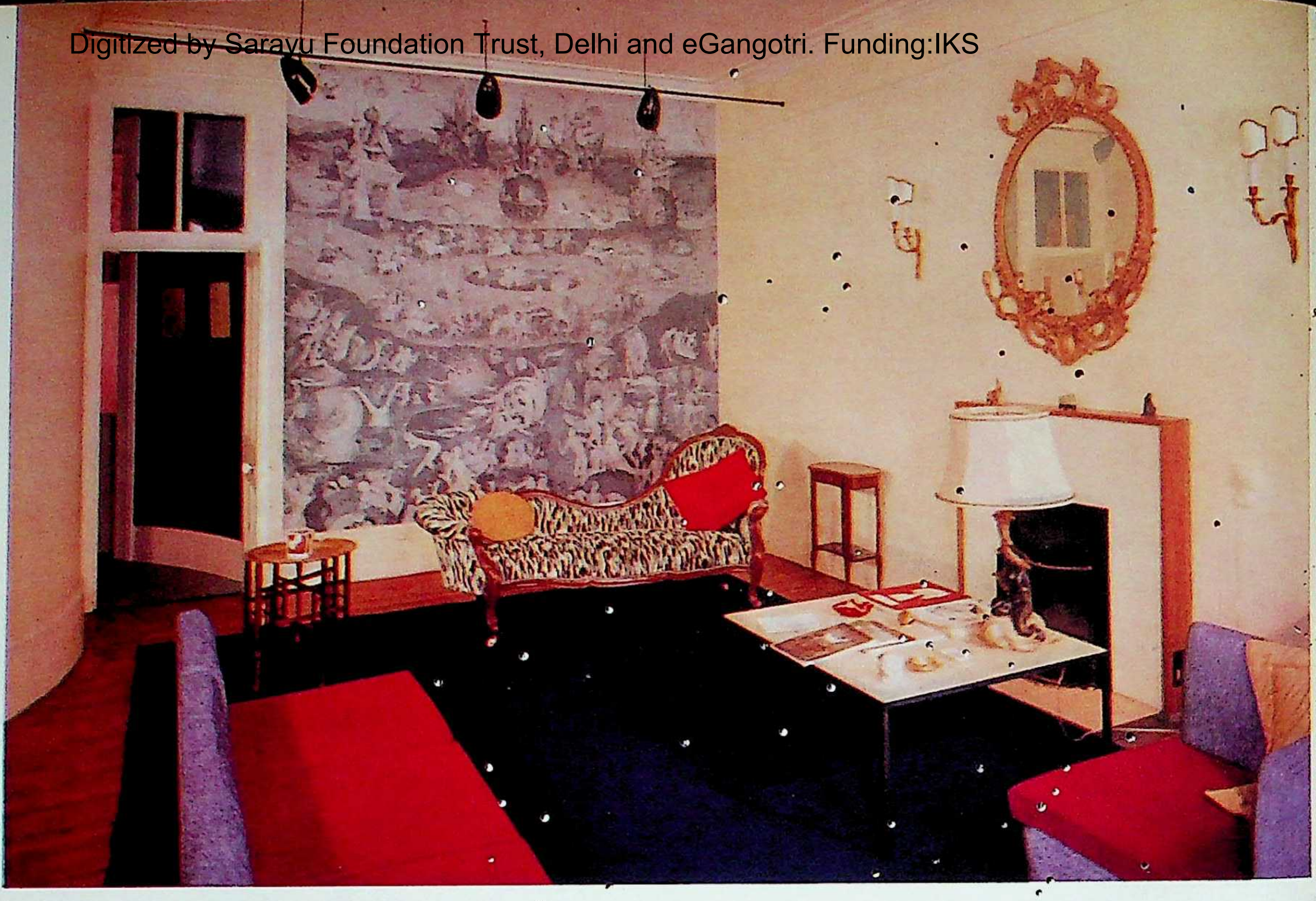
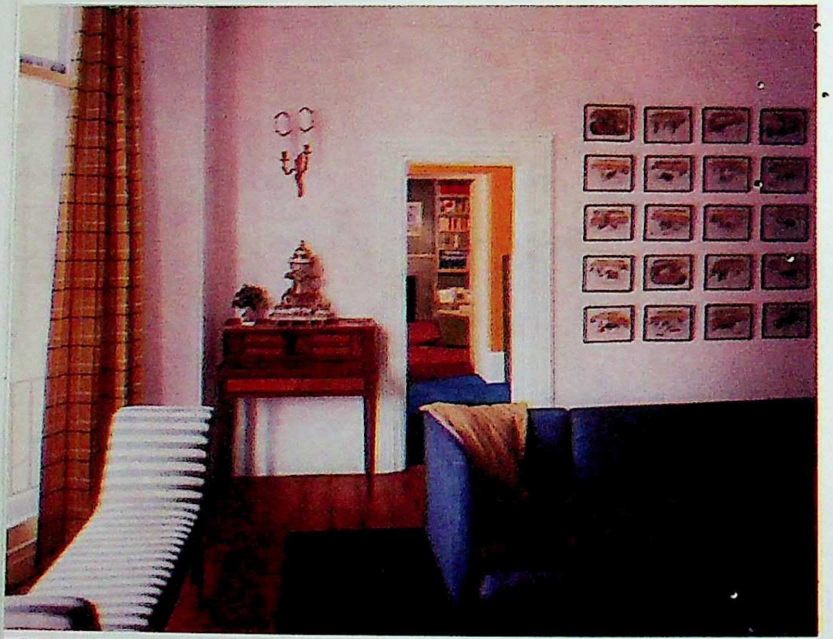
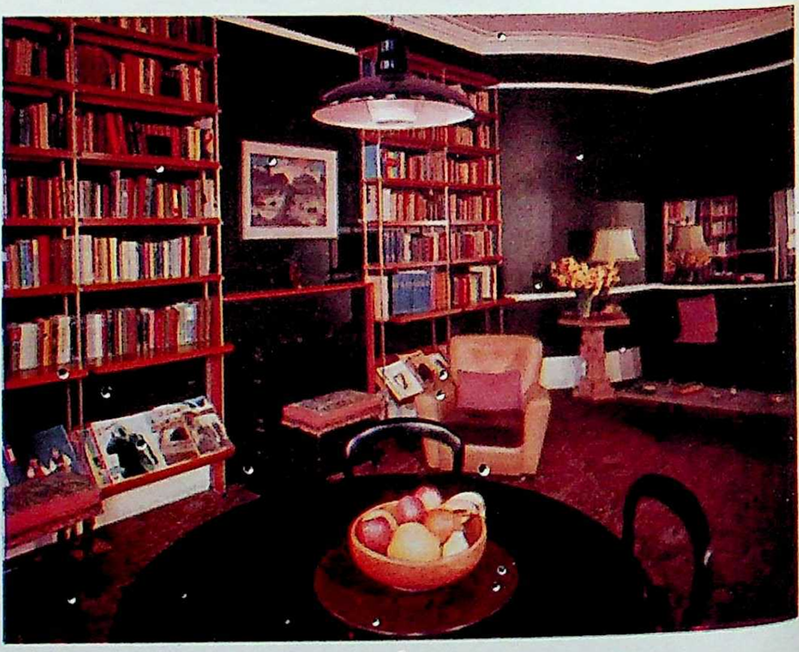


Photo-mural of a painting by Hieronimus Bosch is mounted on the end wall of the drawing room and illuminated by spotlights on a batten

Kenneth Tynan's study is between the drawing room and dining room/ library. A view from the drawing room showing his bullfight prints



New décor...



The library with its unit plan shelving and magazine racks and, left, a maid's room and bathroom knocked into one for the nursery

Mr. and Mrs. Kenneth Tynan at home

in a Victorian Flat

By PETER MILLER

THIS flat is on the second floor of a house in Mount Street, the type that Osbert Lancaster described as Pont Street Dutch, and has recently been taken by Kenneth Tynan. He, his wife Elaine and daughter Tracy, used to live on the north side of Kensington Gardens, but they wanted somewhere larger so that they could entertain more easily, and also wished to be closer to the West End theatres. Tynan does most of his writing at home, so needed a study as well as space for a secretary. In addition, their nannie required a bed-sitting room.

The layout of the flat is very unusual, with the lift and staircase coming up through the centre of the building: the circular walls surrounding them affect the shape of all the major rooms. The lift itself has two sets of doors and barely holds three people, which gives a very un-English atmosphere as one approaches the entrance hall. Each room in the centre of the flat is lighted and ventilated by means of internal areas, although the pantry can hardly be called lighted, the area is so small.

Some of the rooms had carpets, curtains and light fittings which had to be taken under the terms of the lease, and as many of these as possible had to be used again. The previous flat's furniture and fittings also had to be incorporated in the new scheme. Naturally there was not an unlimited budget, so everything new had to be considered carefully before going ahead. In any case, a brand new scheme, with "contemporary" furniture, looking as though it had just come out of the pages of the glossy magazines, was not wanted. Something a bit more personal, with plenty of scope for additions, both in the form of furniture or anything else that might be collected, was needed.

The walls of the circular entrance hall are painted a strong peacock blue, and look very dramatic as one comes in from the cream staircase. A number of theatrical sketches hang on the walls, and it is intended to add more as they are acquired. The floor is covered with grey marbled linoleum inlaid with 9 in. by 9 in. black squares which accentuate the curving walls leading into the drawing room one side and the dining room/library the other.

The drawing room is painted dead white to contrast with the dining room/library, and is very cool and fresh with the blueberry curled pile carpet and yellow with a black and white overcheck curtains across the bay window. The wall immediately to the left of the door as one comes

Mustard walls and white paintwork for the small study

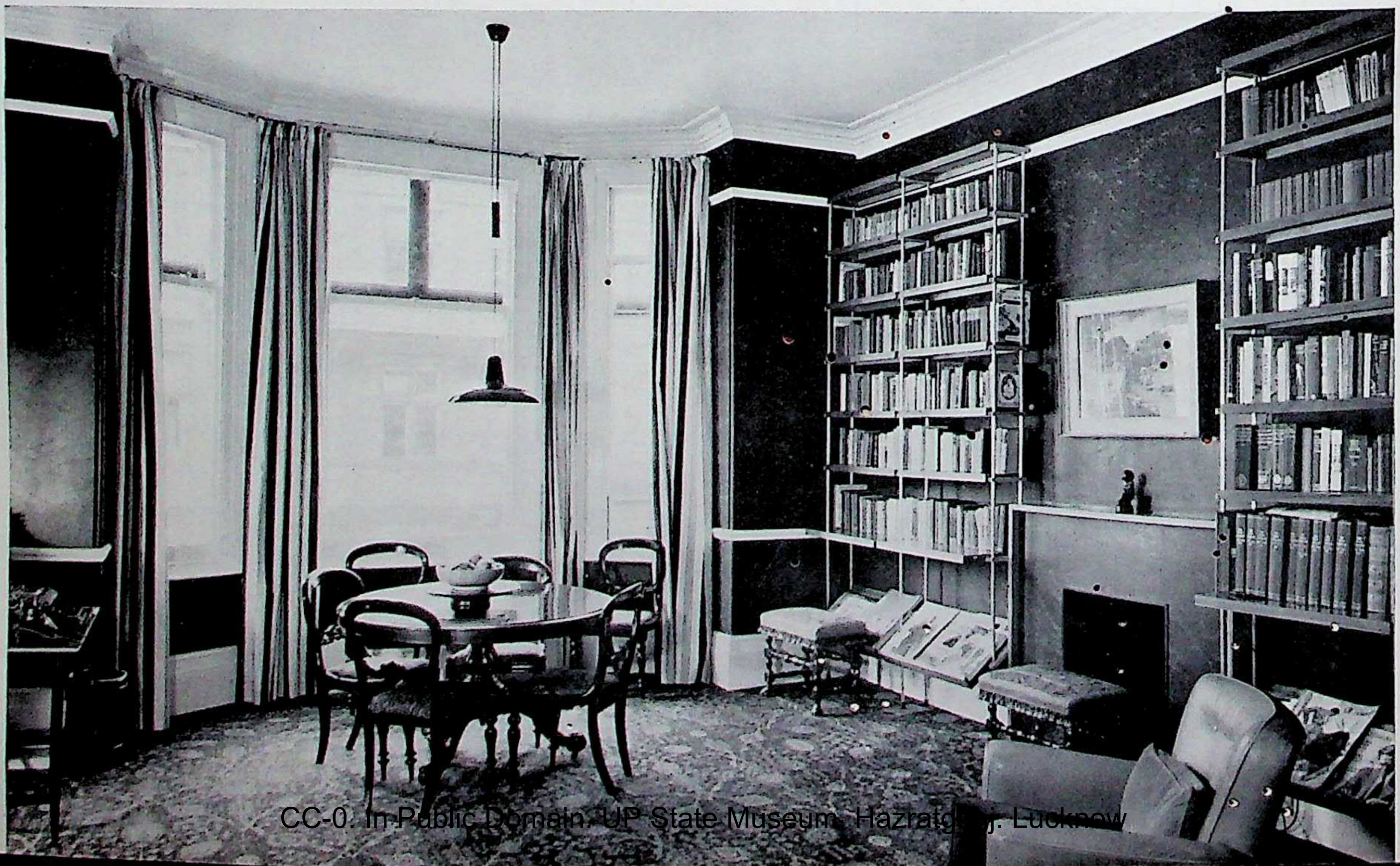
in is covered with a photographic reproduction of a painting by Hieronimus Bosch, and is lighted by three spot lights on a batten extending across the room. This enlarged photograph is printed slightly out of focus so that nothing is too defined. (As an alternative to wallpaper, the photograph in smallish amounts is very pleasant. It is usually printed in widths of 40 inches and then hung the same way as wallpaper. The cost is about half-a-crown a square foot, not including the negatives or the hanging.) Terence Conran supplied the unit chairs; they are an adaption of one of his designs, and they can be arranged in a number of ways—for instance, round the fire in the winter or facing the window in the summer. As a foil to the modern chairs, a Victorian couch stands in front of the Bosch photograph. This was a good buy of Mrs. Tynan's at a junk shop and upholstered rather amusingly in imitation zebra material.

For peace and quiet the small room between the two large rooms is ideal, and Tynan uses this as a study, his desk facing the window and some bull fighting relics on the opposite wall. The mustard coloured walls form a break between the light drawing room and the dark dining room/library.

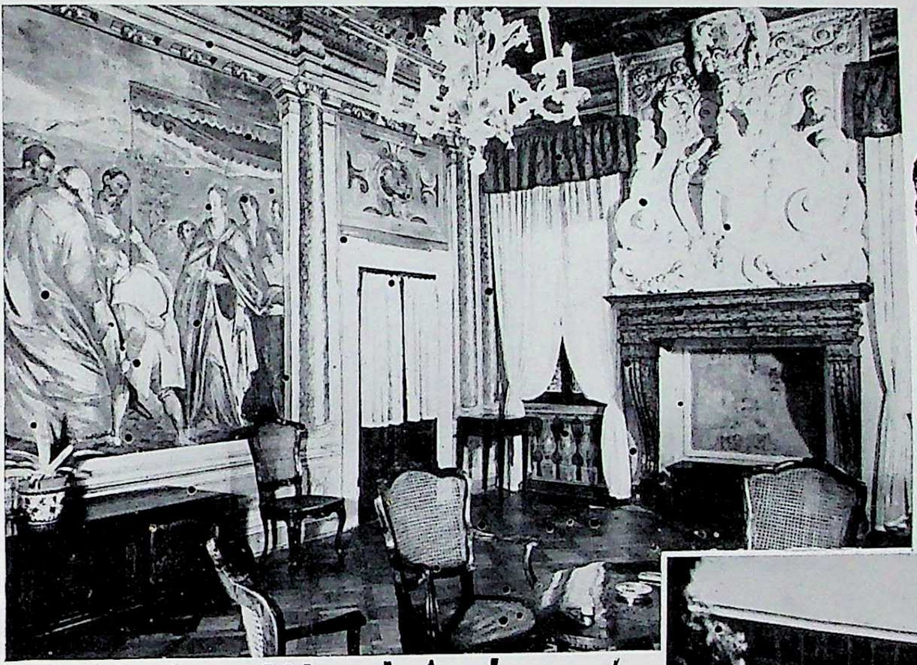
One of the snags of the flat is the rather long trek from the kitchen to the dining room, but this has been partially overcome by forming a pantry between the nannie's room and the dining room. This dining room/library accommodates the secretary as well as overnight guests (in a Vono combined bed and settee), but it was decided that it must primarily be a library; the colour scheme is therefore dark and rather sombre. The walls are papered with a black and dark green marbled paper with white painted woodwork, and the overall effect is snug and comfortable: in fact, I am told that during a party guests tend to creep back here from the drawing room. Unitplan Workshop supplied the demountable shelving units each side of the fireplace. These can be bought fairly cheaply, they are very simple to erect, and can be added to later. As well as the magazine racks and shelves, cabinets and a drop flap writing desk can be

continued on page 53

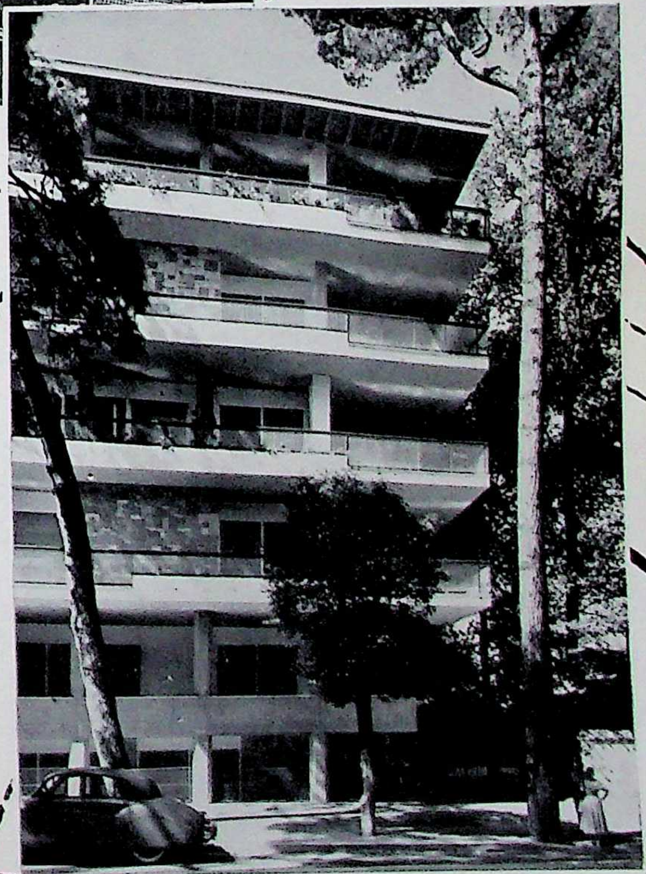
Dining end of the library. Mahogany Victorian table and chairs were stripped and ebonised. Black marbled wallpaper makes a perfect background



Italy

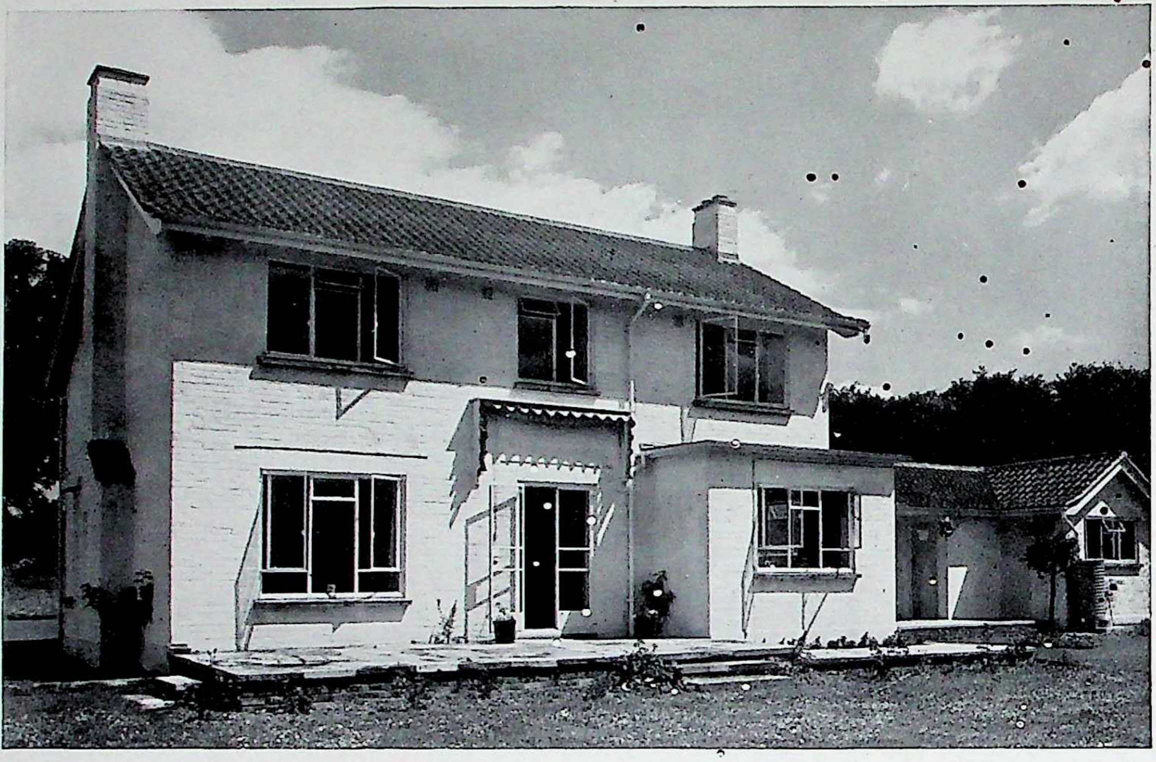


CASTELLO D'ASOLO (Veneto)—A villa in the Palladian style which has influenced country houses all over the world



ROME—An interesting example of contemporary Italian architecture. (Architects—Monaco and Luccichenti)

ITALIAN STATE TOURIST OFFICE
(E.N.I.T.)
London, 201 Regent Street
and all Travel Agents

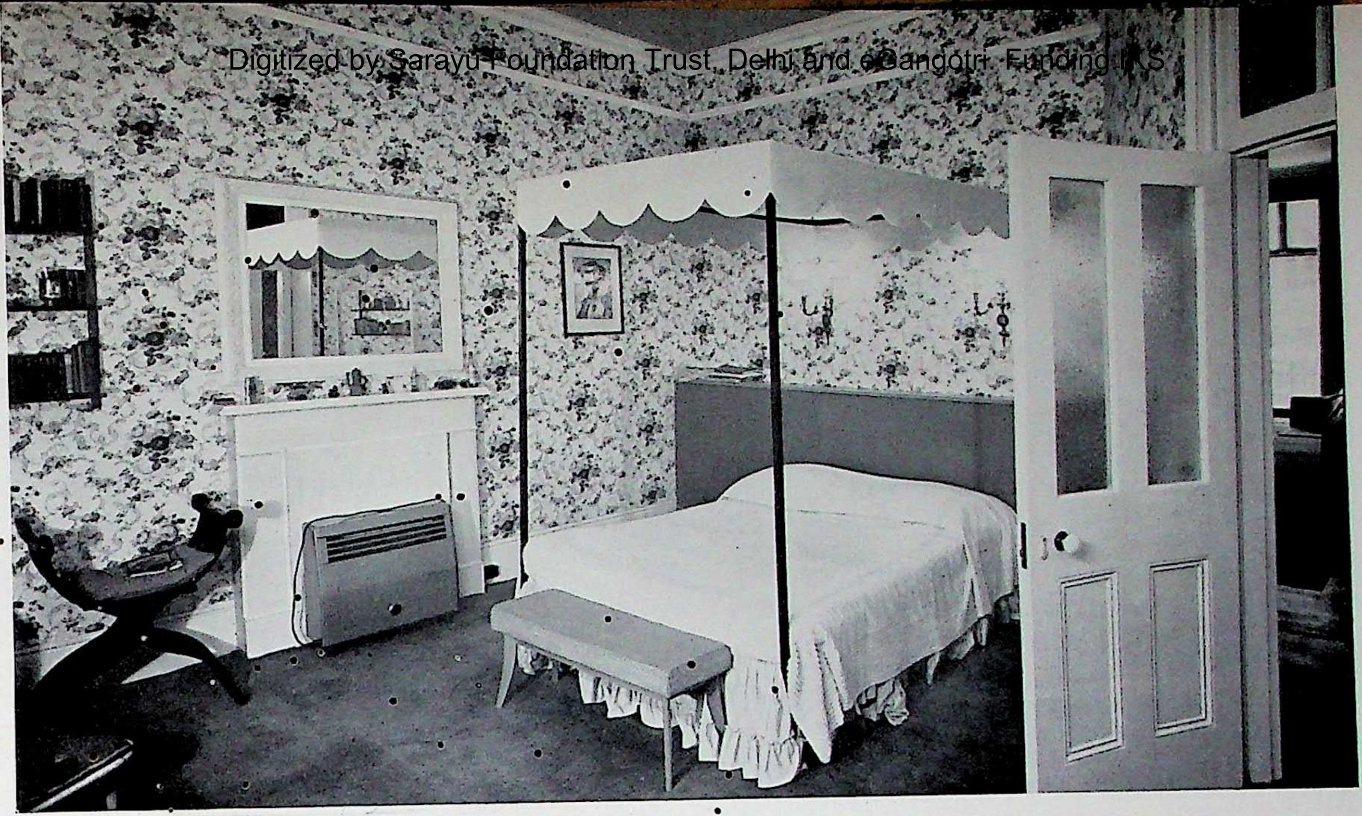


If you are building or buying a house

Are you going to take advantage of everything that modern industry can give to comfort, economy and good looks? Is it going to be a *completely* modern house, or only a *partly* modern house? Are bits of it going to be up-to-date and other bits old-fashioned, or is it going to be a contemporary home, really belonging to this century? Obviously you will be right up-to-date with heating and lighting and plumbing, but what about daylighting? Are you choosing windows with a generous capacity for admitting daylight, windows with strong, slender metal frames? Such windows belong to contemporary architecture—they give lightness to rooms and an air of smiling welcome to the house. If you are building or buying a house, ask for

STEEL WINDOWS–RUSTPROOFED

ISSUED BY THE METAL WINDOW ASSOCIATION, BURWOOD HOUSE, CAXTON STREET, LONDON, S.W.1



White chintz for the bed canopy and roses round the walls. Right, the nursery wall of black paint is fun for the small daughter and nicely balances the brilliant colour of door and wallpaper

New Décor in a Victorian Flat *continued*

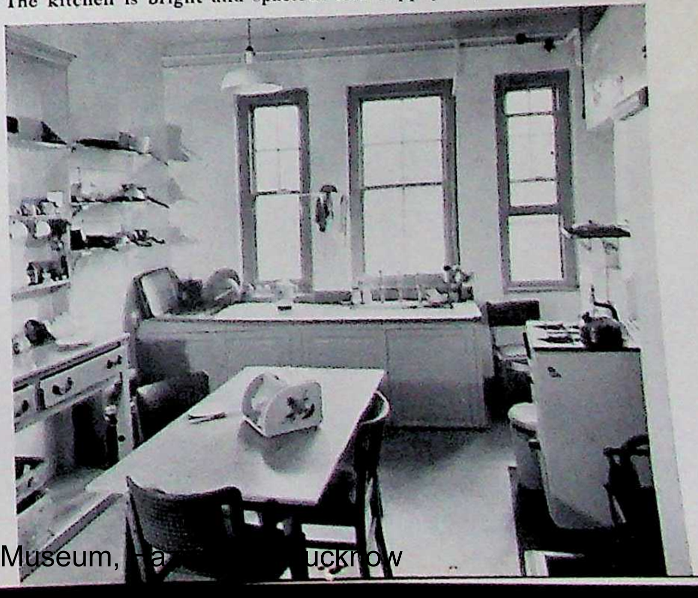
obtained. The late Victorian dining table and six chairs were another find of Mrs. Tynan's; in the junk shop they did not look much, but after stripping and ebonising the woodwork and upholstering the chair seats, they looked very fine. Admittedly a couple of the chairs came apart at the joints later, but this was a simple repair.

The main bedroom looks out on to an internal area, which had previously been disguised by means of heavy net curtains. These have been taken down, and the clear glass changed to broad reeded, which not only lets in a lot more light, but alters the appearance altogether. The wallpaper is a French rose pattern, one of the best of its type, though I wanted to have an English paper showing a huge repeat pattern of Redouté roses, but I was over-ruled! The bed is provided with a canopy.

At the back of the flat a bathroom and maid's room have been knocked into one and used as a nursery for the small daughter. One end is papered with a wallpaper from Coles (very gay and reminiscent of the structure of a seaside pier). The wall at the other end is painted with blackboard paint. The colour scheme is very bright and cheerful, strong, greenish-blue wallpaper, and door panels picked out in yellow and black.

The kitchen, nannie's room, bathroom and lavatories have all been cleaned up and painted or papered, provided with new linoleum and new light fittings, but otherwise no major alterations.

The kitchen is bright and spacious and happily unplanned



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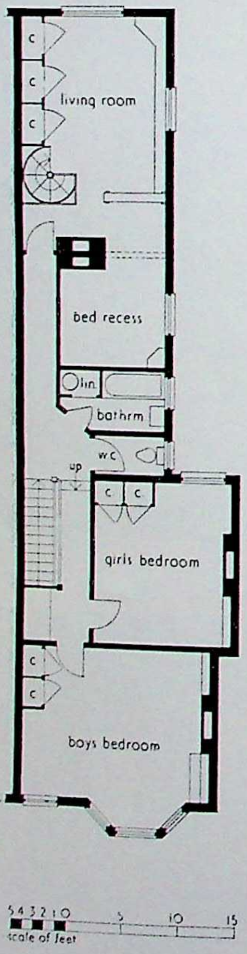
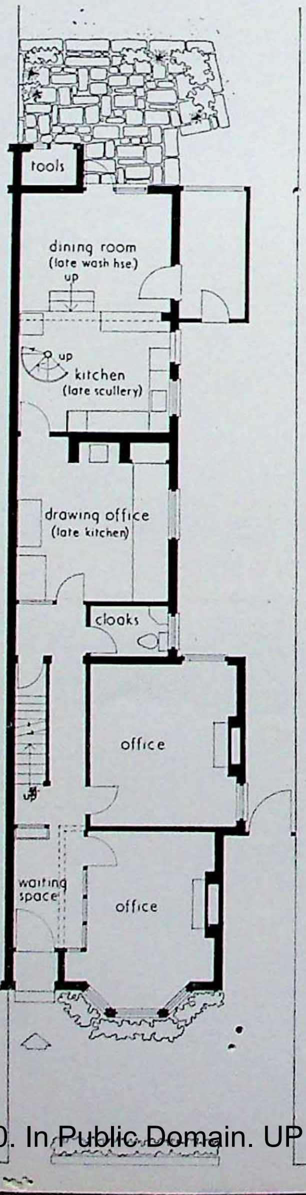
The standard type, semi-detached Victorian villa

UPPER FLOOR PLAN



GROUND FLOOR PLAN



Variations in a Victorian Villa

By MICHAEL MEACHER

Two years ago, until it became too small for us, we were living in a 1,000-square-foot house which was built in 1948.

In the first place, the children needed larger rooms for themselves, for their belongings, and for entertaining their (larger) friends, and we, as parents, felt the need for a better sound-proofed building than the post-war domestic structure and open plan could give.

Also I needed office space—rent free if possible.

This standard type, semi-detached Victorian villa, of which there must be many thousands in Britain, seemed to be the answer to our problems. It was large enough at 2,000 square feet of floor and cheap enough at £2,500 freehold, solidly built, dry, free from rot, and situated in a 'professional business' street in St. Albans.

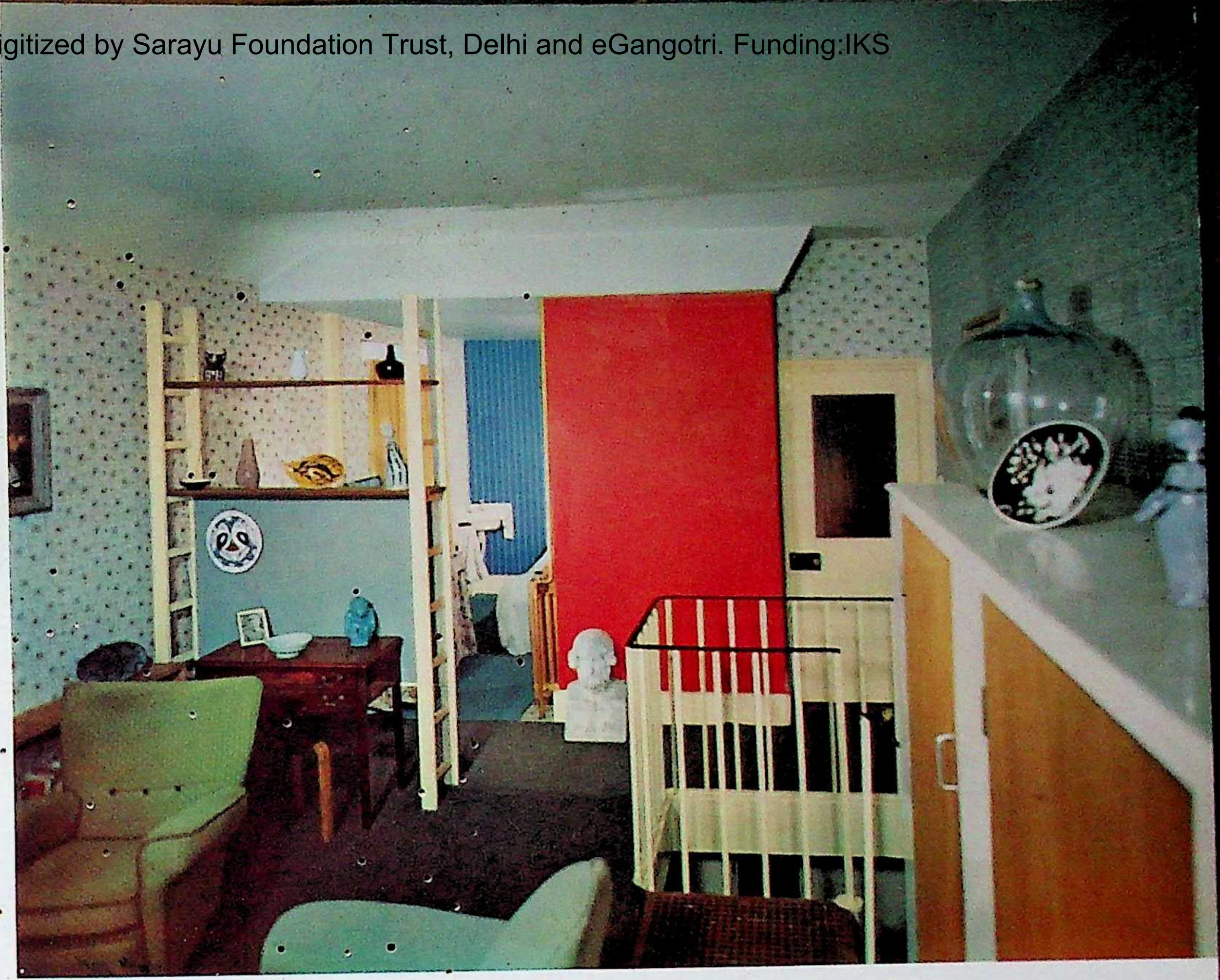
It was low priced because it was plain, inconvenient and narrow gutted, built to a twenty-five-foot street frontage and being five rooms deep front to back on plan, having drawing room, dining room, kitchen, scullery and wash-house in that order, with the usual long narrow dark hall on the ground floor and even longer, darker landing on the first floor.

All services were laid on, but the plumbing and fittings were in character, especially the pump with the cow's tail handle in the scullery.

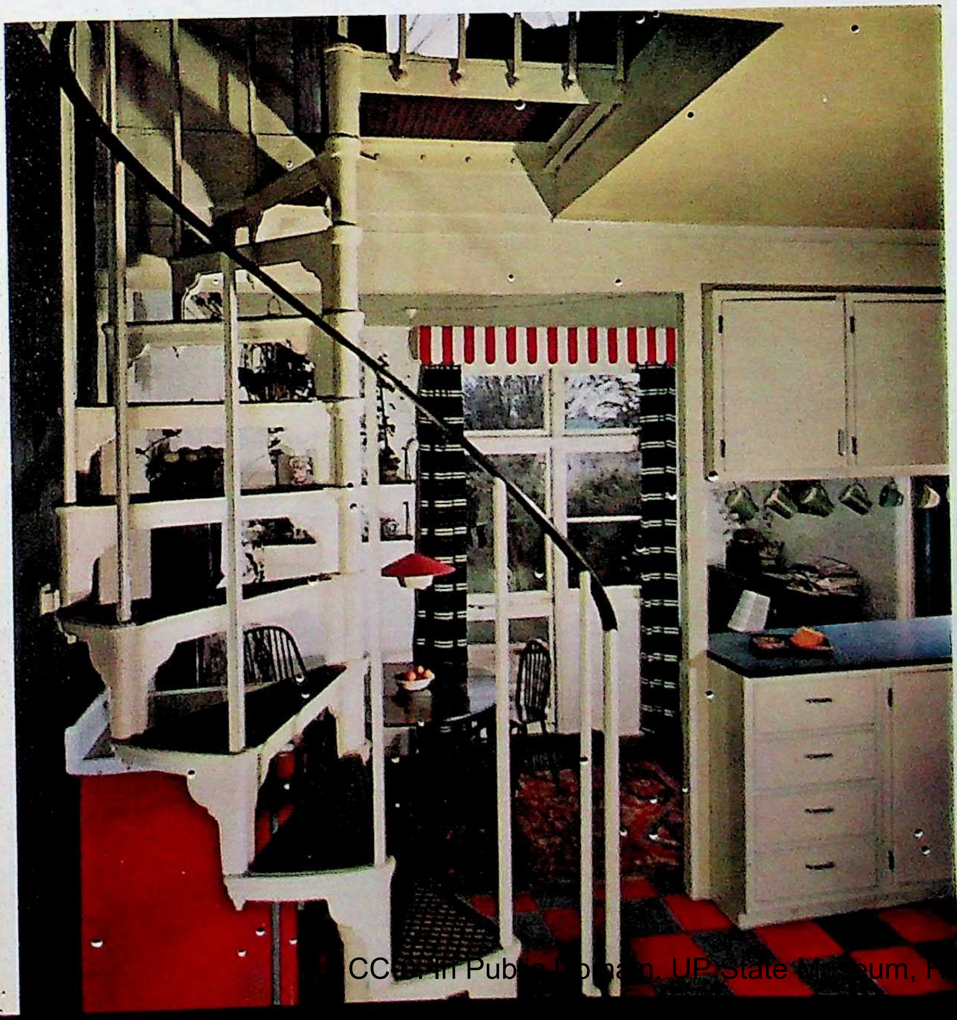
The long narrow plan presented problems in circulation, not only horizontally from room to room, but also vertically between the two floors. This problem was accentuated by the fact that there was to be an office and domestic use in the same house, and for this reason it was decided that a second staircase should be put in at the rear so that the office area could be segregated when necessary. Luckily about this time a second-hand spiral stair was advertised at £16 for sale in the small ads. column of the *Evening News*, and with the subtraction of two treads fitted the job.

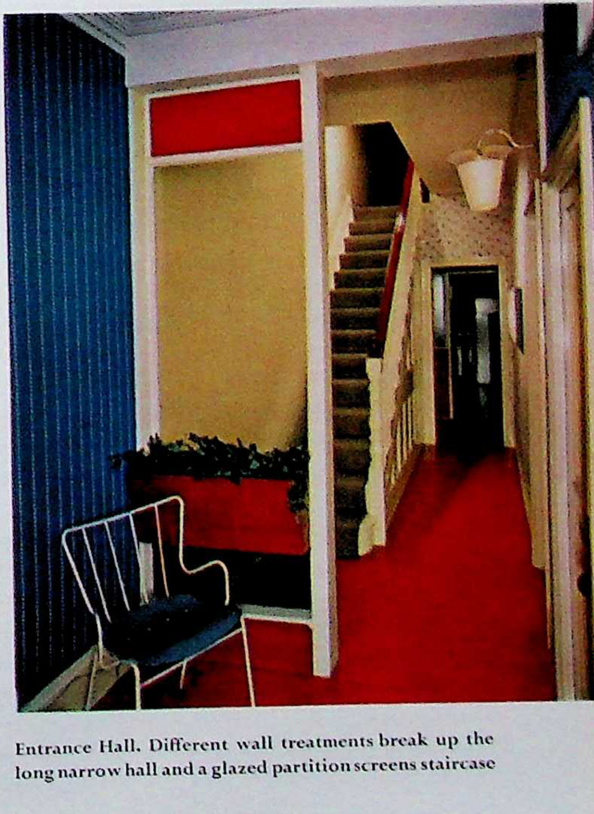
The insertion of this stair formed the basis for the creation of an interesting living unit at the back of the house. The wall between the scullery and wash-house was knocked down and a dining-kitchen planned on the existing two

Living room and bedroom on the first floor. Display shelves on white painted ladders hide the bed recess



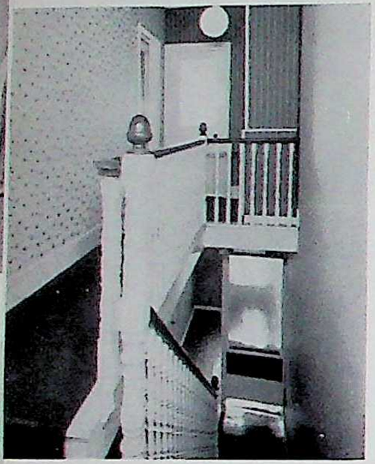
Spiral staircase links dining room and kitchen with living room and parents' bedroom





Entrance Hall. Different wall treatments break up the long narrow hall and a glazed partition screens staircase

A good boiler for central heating in the drawing office and so only one heating appliance needs attention



Grey, fawn and black wallpaper on first floor landing. White staircase, lemon yellow doors and red fitted carpet

levels. On the floor above, the wall between the third and fourth bedrooms was removed to make a general living room thirty feet long with a bed recess for us, the parents, at the end. The children were each given a good sized bed-sitting room at the front of the house, their isolation, as it were, proving an advantage when we entertained our friends and vice versa.

This planning left us with the maximum office space on the ground floor, the first essentials here being to provide a cloak room and to improve the entrance hall.

The first was dealt with by fitting the existing larder with a wash basin and W.C., and the second by the widening of the front portion of the hall by the removal of a wall and replacing it with a light partition. This partition was clad both sides with reeded hardboard except the top part, which was glazed in order to give extra light to the hall.

It might be mentioned here that as a general item in order to give extra light to the hall and landing, all doors had their top wood panels and muntins removed and obscured glass panels fitted instead. Another general item that we carried out throughout the house was the blocking up of all the fireplace openings with asbestos panels.

All this work was carried out by direct labour. That is to say, I engaged the various tradesmen such as carpenter, plumber, plasterer and painter and paid them by the hour or for the job. I also undertook to supply them with all the materials and fittings they required.

It was the first time that I had ever acted as 'builder' as well as architect, and I would not do it again.

The time it takes to round people up and get them to turn up on the job at the right time, and the time it takes to arrange for materials to be delivered to the job at the right time is surprising. It is also frustrating. Here and now I would like to state that if a job goes smoothly then the builder is working hard for his money.

I recall that we had three lots of plumbers at various times. One very cheerful type did chimney sweeping as a side line. As it turned out, I think he was a chimney sweep who did plumbing as a side line and any other sort of job for that matter, as he also erected the spiral staircase.

The first carpenter started off by knocking down brick walls—strictly a non-union practice—worked flat out for a few days, and then disappeared. Our second carpenter had one leg in plaster, and was consequently a steady worker, except on ladders. He stayed until the end of the job, then he went off and left all his tools behind.

The man who was my stand-by was the painter. He decorated the whole house throughout by himself—a one man job and a remarkably good job considering he had much of that bugbear common to decorators these days of making good the small defects left by other trades.

It was the first time he had been asked to carry out a contemporary colour scheme, and he was filled with enthusiasm from the start.

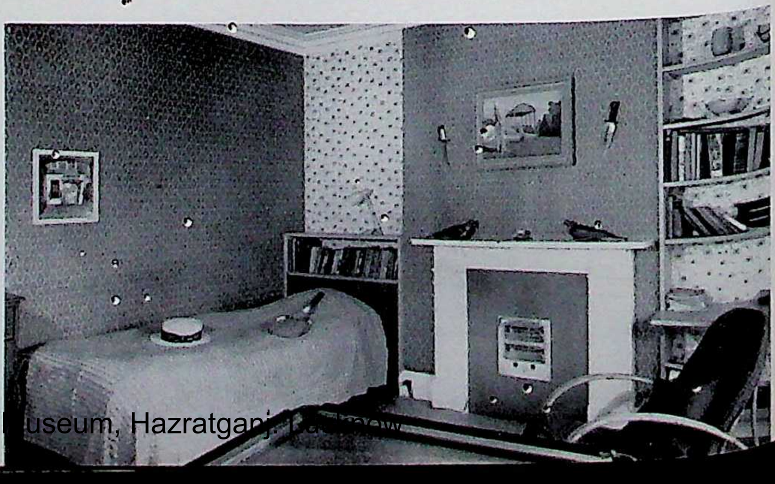
This business of producing a balanced colour scheme is not easy. It requires a lot of thought and some research into what papers and colours are available.

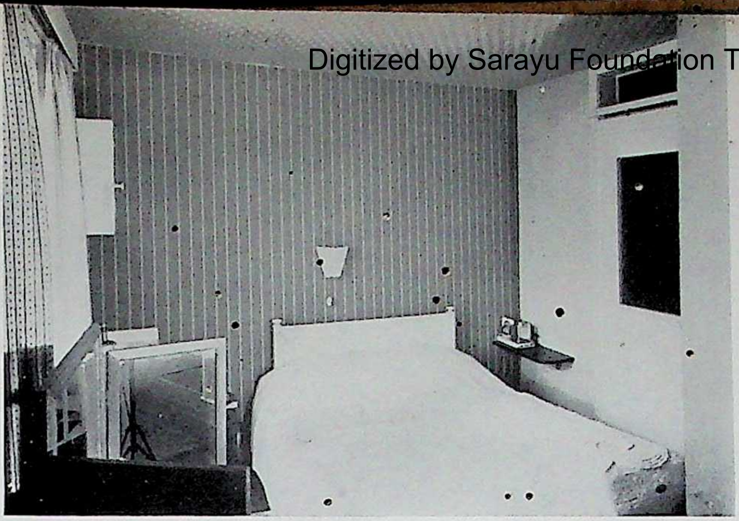
Cost is another important factor, and in our case a limited budget caused us to keep within the price range of 6/- a roll for wallpapers.

In tackling this scheme it was decided as a general rule that all woodwork and 'trim' such as architraves, skirtings, window and door frames should be painted white in order to sharpen all adjacent colours.

Starting with the hall, as a first impression, the left hand wall of the waiting space is covered with what we call the blue 'Venetian blind' paper. The opposite wall is of grey painted reeded hardboard, and the office doors are lemon yellow. The stairs are painted white, and the staircase wall painted a flat lemon yellow, the opposite wall being papered with a grey, fawn and black pattern on a white ground.

In the boy's bed-sitting room, bed-head and bookshelves of natural West African cedar and floor covering of dark grey haircord





Bed recess at end of living room with blue 'Venetian blind' paper, striped yellow tweed curtains and blue-grey carpet

The same paper has been used in the recesses on each side of the chimney breast in the boy's bed-sitting room, the rest of the walls being hung with a green paper having a white hexagonal overall pattern. The ceiling in this room is a flat mushroom grey with a white cornice.

Having a white painted surround and mantel, the fireplace is blocked with a cherry red asbestos panel with inset electric fire. The door is painted lemon yellow and the curtains are of red and white striped pyjama material.

In contrast to this masculine scheme, the girl's room is hung with a dusty pink paper with a white trellis pattern, and the ceiling is papered with a grey-blue paper with white polka dot pattern. The fitted carpet is mushroom pink and the cupboards are painted white with their doors papered with a floral design on a white background.

In the living room the seating is grouped round the inset electric fire and its cherry red panel built in the long, low cedar bookshelves which are widened at one end to take the ubiquitous television set. We have tried other colours, but the red seems to be the happiest for inset fire panels. This red has been used again on the blocked up chimney breast and for the inside of the small wall display case.

A grey, fawn and black patterned paper with a white background is hung on the window walls of this room, the wall over the cupboards having a coffee and cream coloured paper in a small bold pattern. The clothes cupboards, like those in the children's rooms, have been made only five feet high so that, although they will take the normal dresses, suits and coats, they do not dominate the room and the tops can be used for display. The fitted carpet is dark fawn; the covering to the easy chairs is in lime green, and that of the settee light grey wool.

Forming a stop end to the bookshelves is a room divider made from two short white-painted ladders with removable and adjustable mahogany shelves spanning between the rungs, the whole thing being kept rigid by the grey-painted peg board panel with a white surround. This not only provides further display space for my wife's pottery, but also screens the bed recess which has the blue 'Venetian blind' paper on its back wall, pale grey raffia patterned paper on its side wall and pale blue glossy paper with white fleur-de-lys pattern on its ceiling. The curtains here, as in the other part of the room, are of yellow tweed with a thin black vertical stripe, and the fitted carpet is blue-grey.

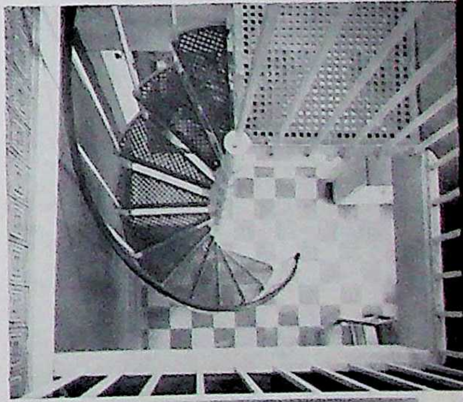
We find this arrangement of sleeping and living on the first floor and cooking and eating below very convenient and comfortable. My wife does not feel cut off in the kitchen and conversation is easy in all directions. Cooking smells do not noticeably rise up the open stairwell nor does the stair create draughts in the living room.

The feeling of space is good, the well of the stair allowing interesting angles of vision from both floors. The impulse of our friends to shout "Any more fares please" when they get to the top wears off after the first visit.

The walls of the kitchen area are forest green, pale grey, with the ceiling a lemon yellow, while the floor is a chequered pattern of red and grey linotile. The wood kitchen cupboards are painted white and have blue Formica work-tops. One range of these cupboards is free standing, helps to form the division between kitchen and dining areas, and provides a service counter. The dining area, which is at a lower level than the kitchen, has a ceiling lined with a green and white striped paper, while the walls of white distempered brickwork form a simple background to the small collection of antique furniture.

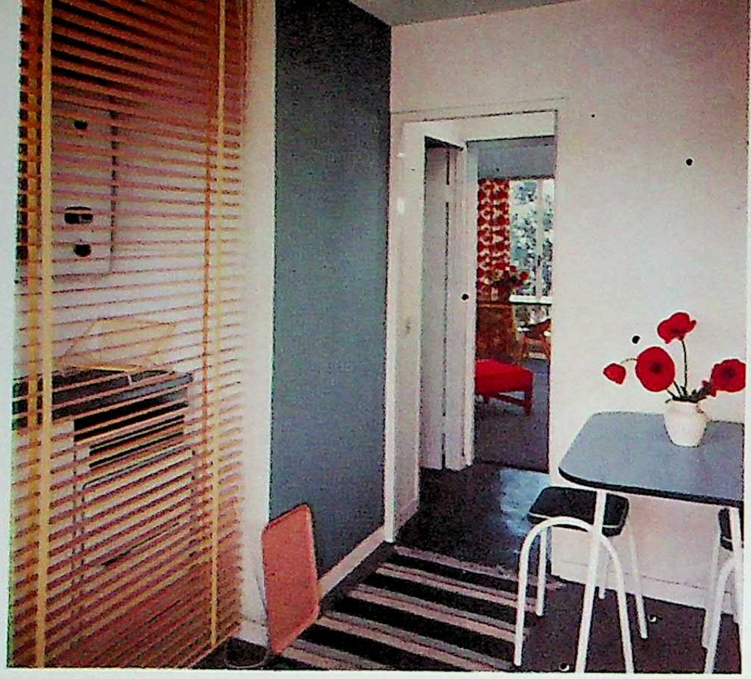
The whole job of alteration, including complete re-wiring, central heating, all new sanitary fittings, joinery and decorations, cost approximately £1,000.

And it was good fun doing it.

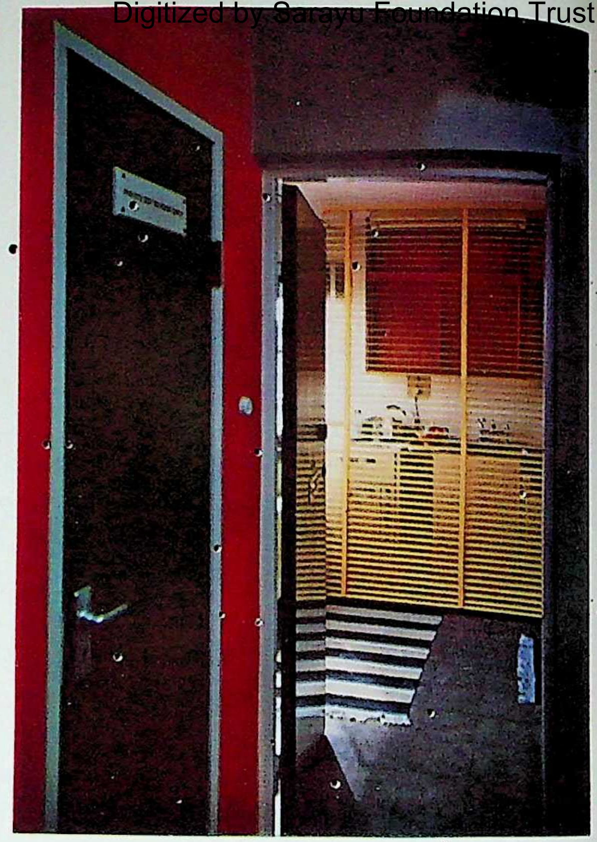


The delicate shape of the spiral is the main feature of the dining-kitchen. The dark forest green wall behind shows up the white tracery of the metalwork

Strong contrasting colours are introduced into the dining room by striped black and white curtains and red and white striped pelmet board

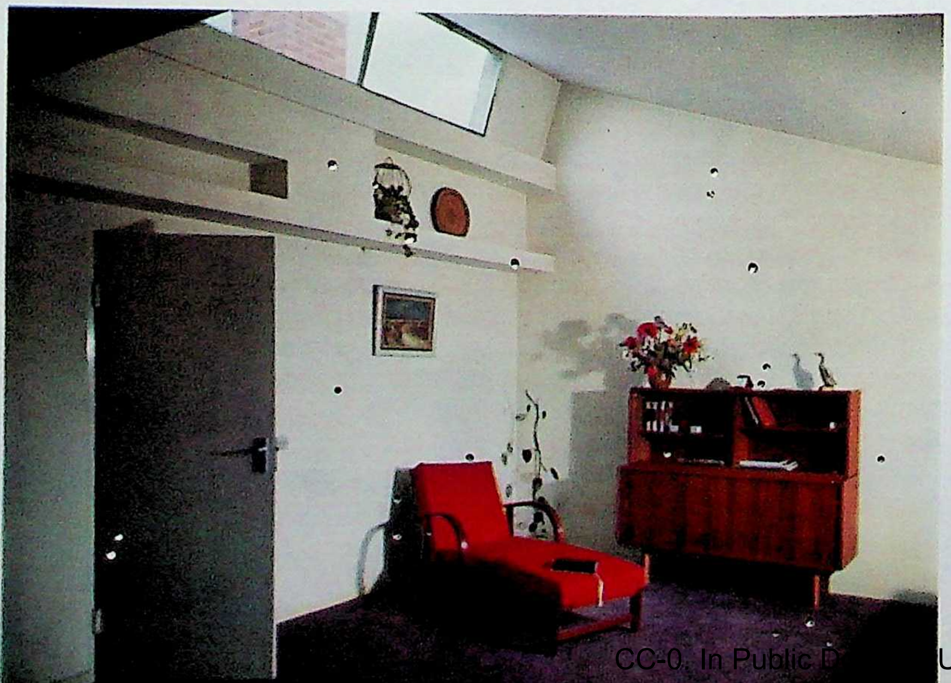


Kitchen-Dining Room. Venetian blinds screen sink and cooker



Entrance to studio flat on fourth floor

Living room has large windows to left on garden side and long clerestory windows for the sun on the south. Danish bed settee from Woollands. Room width curtains allow bed to be screened from living area



Two extending chairs from Heals provide extra beds and, in fine weather, the terrace on the south side is used for sleeping. Rosewood and mahogany sideboard from Hille

Flats at Regent's Park

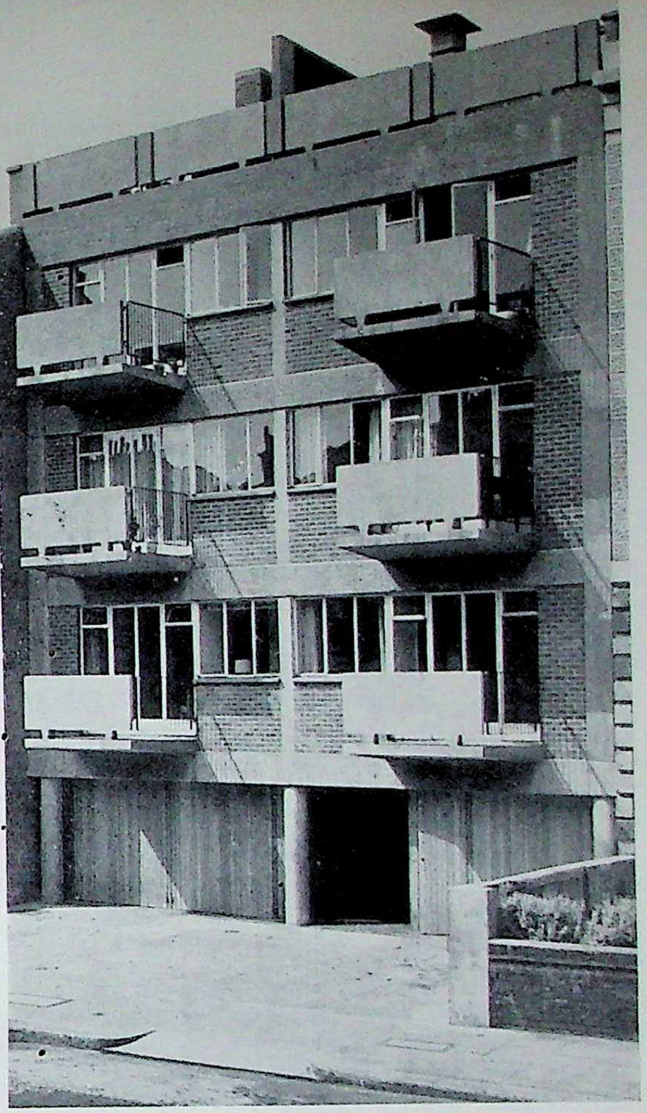
By ERNÖ GOLDFINGER

The Client

Under the provisions of the 1936 Housing Act a number of people (not less than seven) can form a Housing Society, a non-profit-making association, with the aim to provide dwellings and to rent them either to its own members or to others. The Society can raise a loan on mortgage, amounting to 90 per cent of the cost (including land, fees and other expenses) and repay in sixty years, the rate of interest being about ½ per cent above the bank rate prevailing at the time. The society has to raise 10 per cent of the cost.

In the case of the Regent's Park Housing Society, the members raised the capital required amongst themselves and in proportion with the capital value of each flat which they intended to occupy. The flats remain in the collective ownership of the Society of which the members are shareholders. The tenants, who are at the same time the members of the Society, rent the flats from the Society. The Society elects its officers (Secretary, Chairman, Treasurer, etc.) and it is the Secretary who represents the Society in all its dealings. It is he who arranges for the mortgage, instructs the architect, etc.

The mortgage can be raised through the local authority if this authority is willing to co-operate. In the case of the Regent's Park Housing Society it was the St. Pancras Borough Council which co-operated.



The scale of the new block, although of uncompromising modern design, fits happily into the domestic scale of the surrounding buildings

The Site

A bombed site was purchased in Regent's Park Road in a terrace of rather dilapidated early nineteenth century stucco faced houses. These adjoining houses have three storeys and a semi-basement. Their fronts are parallel to each other but not to the street, so that the house east of the site is some four feet behind that of the west. It was agreed with the Town Planning Authorities to line up the new building with its neighbours to the east and project the balconies to a line in continuation with those of the west. The height of the block of flats on the building line was to be not higher than the cornice of the adjoining buildings, which made it possible to build a large terrace on the fourth floor, the rooms being in the back. The scale of the new block, although of uncompromising modern design, fits happily into the domestic scale of the surrounding buildings.

The elevation on the street shows the reinforced concrete framework and infilling brick panels; plastering was used only on the face of the balcony slab, the texture of the rest of the concrete is obtained by rubbing the specially treated surface (while still green) with a wire brush, thus exposing the gravel aggregate. Reinforced concrete is made of steel rods which are surrounded by concrete, which is a mixture of cement, sand and gravel in a certain prescribed proportion. When setting, the cement and sand fill in the cavities between the gravel and form a homogeneous mass. When the surface is treated by rubbing with a wire brush the cement and sand are removed from the surface and the stones of the gravel are shown. This provides a natural face which should weather well. The columns on the ground floor are left straight from the shuttering, without any treatment.

The back elevation, which structurally is a 6-in. reinforced concrete wall, has been treated with a wire brush similarly to the concrete of the street elevation.

continued on page 61

CC-0. In Public D... UP State Museum, Hazratganj, Lucknow

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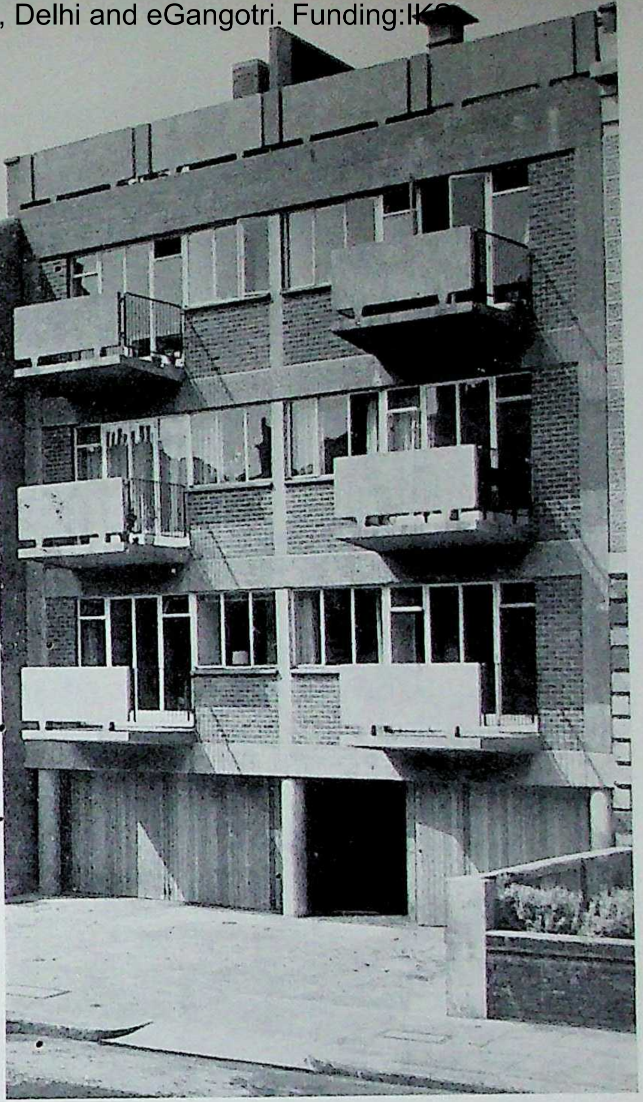

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Regent's Park

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continued on page 61

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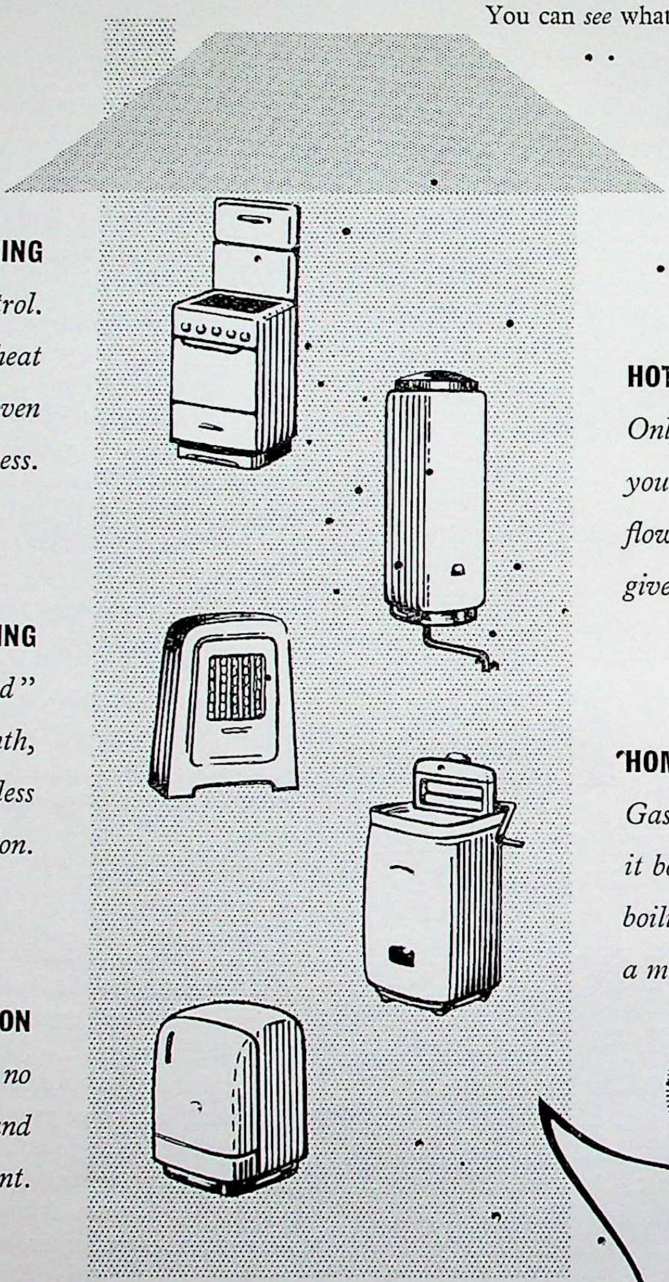

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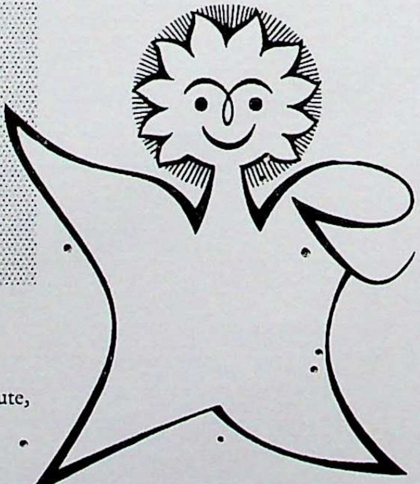

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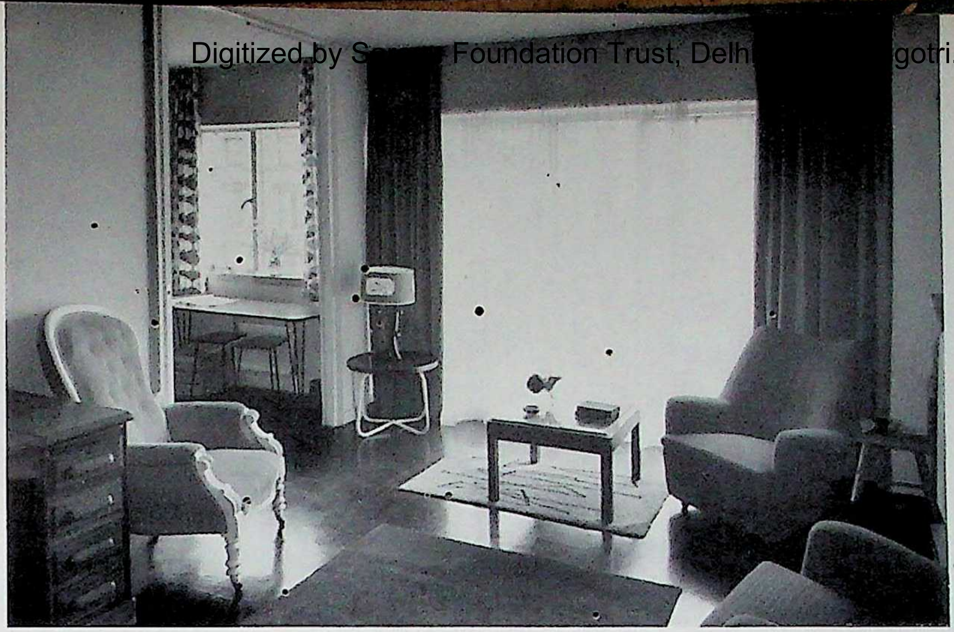
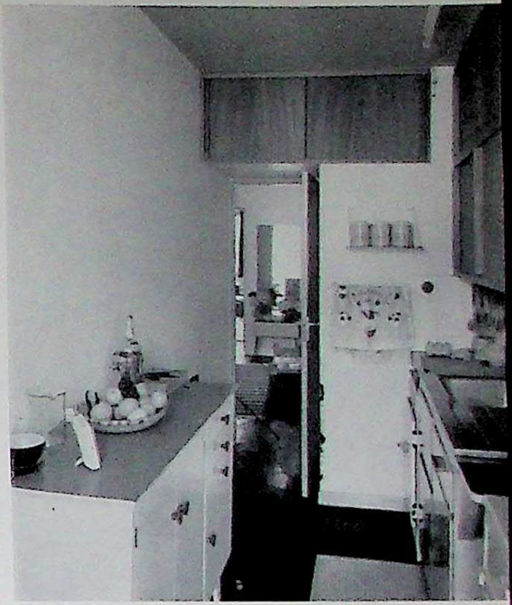


Living room of a second floor flat showing dining recess to the left. Room-high folding doors can shut off dining alcove from living room or be pulled round to isolate kitchen from L-shaped living room



Planning

There are ten flats in the building.

On the *ground floor* two flats, consisting each of an entrance hall, a bed-sitting room, a kitchenette and a bathroom.

The *first, second and third floors* are designed so that each of them can be sub-divided into two flats of either 3½ rooms, 4½ rooms or 2½ rooms each, with services. This is achieved by either dividing the floor into two equal parts, each consisting of a flat comprising a living room with dining recess, kitchen and larder, a large and a small bedroom, bathroom and W.C., all of them accessible from a fairly large hall.

The other alternative is to join one of the smaller bedrooms to the adjoining flat. One of the flats thus consists of the living room, kitchen, larder and dining recess, bathroom and W.C., and one large and two small bedrooms. The other flat on the same floor has only one large bedroom whilst the rest of the rooms are identical. There are two of each type of flat in the building.

The *fourth floor* has two studio flats; each has an entrance hall with cooking recess, a bathroom, a studio living room and a large terrace.

All flats have balconies, the top ones having a large terrace on the south.

Besides the flats there are three garages on the ground floor.

In the basement there is a large garden room, individual storage space for each flat, a room for dustbins, a communal laundry room as well as a boiler room and a storage space for oil fuel. A recess for garden tools has also been provided. The garden is accessible from the garden room up a ramp.

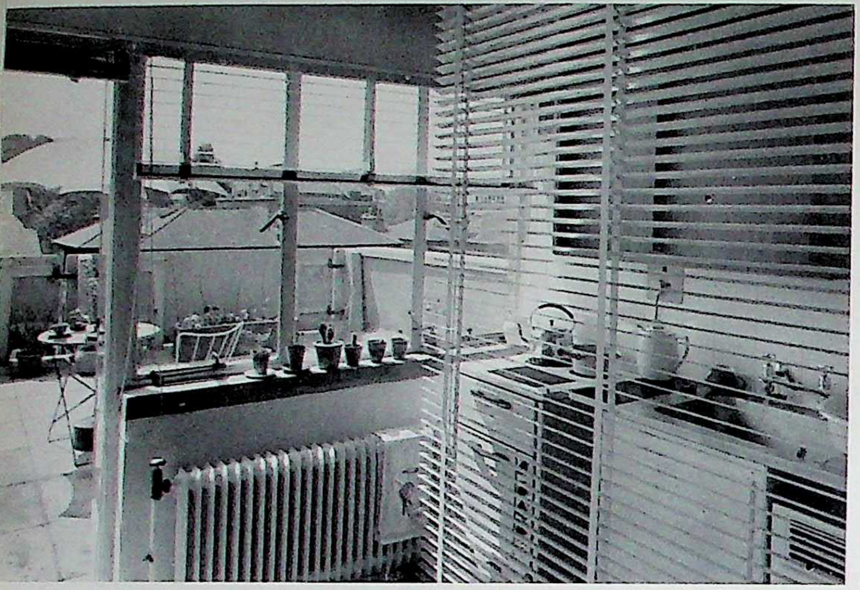
Structure, Insulation, Weather, Sound

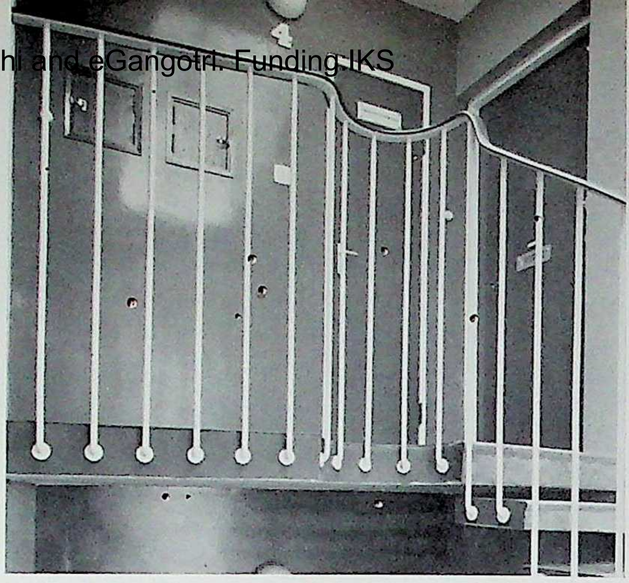
The structure and planning are completely integrated. The reinforced concrete framework also forms some of the spatial divisions.

The central staircase is surrounded by a 6-in. thick reinforced concrete wall which forms a central support, and also affords excellent sound insulation and the required fire protection of the stair-well. The back wall, 6-in. reinforced concrete, has a 2-in. air-space and ½-in. plaster-board faced with aluminium foil, which is plastered with ½-in. plaster. This combination should afford a high degree of insulation on the garden side (facing north-east). The street elevation (south-west) consists of a reinforced concrete post and beam structure with 10-in. cavity infilling wall, 4½-in. brick and 2½-in. cavity and 3½-in. light-weight concrete blocks plastered on the inside, which combination has a very high insulation value.

The flat roof is covered with a screed which is a horizontal layer of various thicknesses, usually made up of a mixture of cement and sand, into which such materials as cork or "Vermiculite" can be mixed to form an insulating layer on the flat roof. If used on intermediate floors the screed can be insulated from the structural floor by a fibre

All flats on first, second and third floors have large entrance halls which can be used in an emergency as an extra bedroom





(*Left*) Kitchen of studio flat showing large terrace. Venetian blinds, when closed, screen cooker and sink. (*Above*) Staircase with reinforced concrete stair treads cantilevered out from the wall. Each flat has a tradesmen's locker by its front door

glass blanket and thus forms a very effective sound barrier. If the screed is to be used for sound insulation it has to be very dense. If used for heat insulation, it should be light-weight. On this screed is laid the roofing felt.

Sound insulation has been dealt with in two ways, by planning and by structure. Living rooms and bedrooms are placed in such a manner as to be away from the central stairs, divided from these by kitchen, larder and hall. Further, the treads and landings of the central stairs are covered with cork which deadens the sound to a certain degree.

The *internal partitions* are constructed with 2½-in. hollow plasterboard panels (on a cardboard core) with ½-in. plaster rendering. The division between flats consists of two leaves of 4½-in. bricks divided by ½-in. building board.

The *floors* are on the average 7-in. to 8-in. structural concrete on to which a 3-in. thick screed was placed. This screed is laid on a ½-in. fibre glass blanket turned up at the edges, thus forming an excellent sound insulator by means of this "floating floor." Ducts for the horizontal run of pipes are formed in this screed.

The *roofing* is of two kinds: both have three layers of roofing felt, but the terraces (on the fourth floor) are provided with a 1-in. thick screed divided into 2-ft. squares; the joints of these squares are filled with a bituminous emulsion. The roof carries with it a 20-year guarantee.

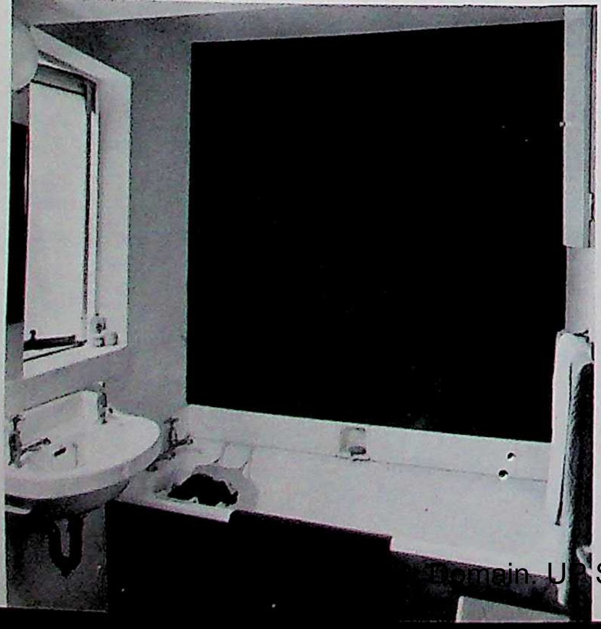
Equipment. All flats are provided with extensive built-in cupboard space in the bedrooms as well as in the kitchens, halls and bathrooms. The bedroom cupboards have large sliding doors of an economic and novel design. Between the top of the cupboards of 6 ft. 6 in. and the ceiling, dead storage space is provided.

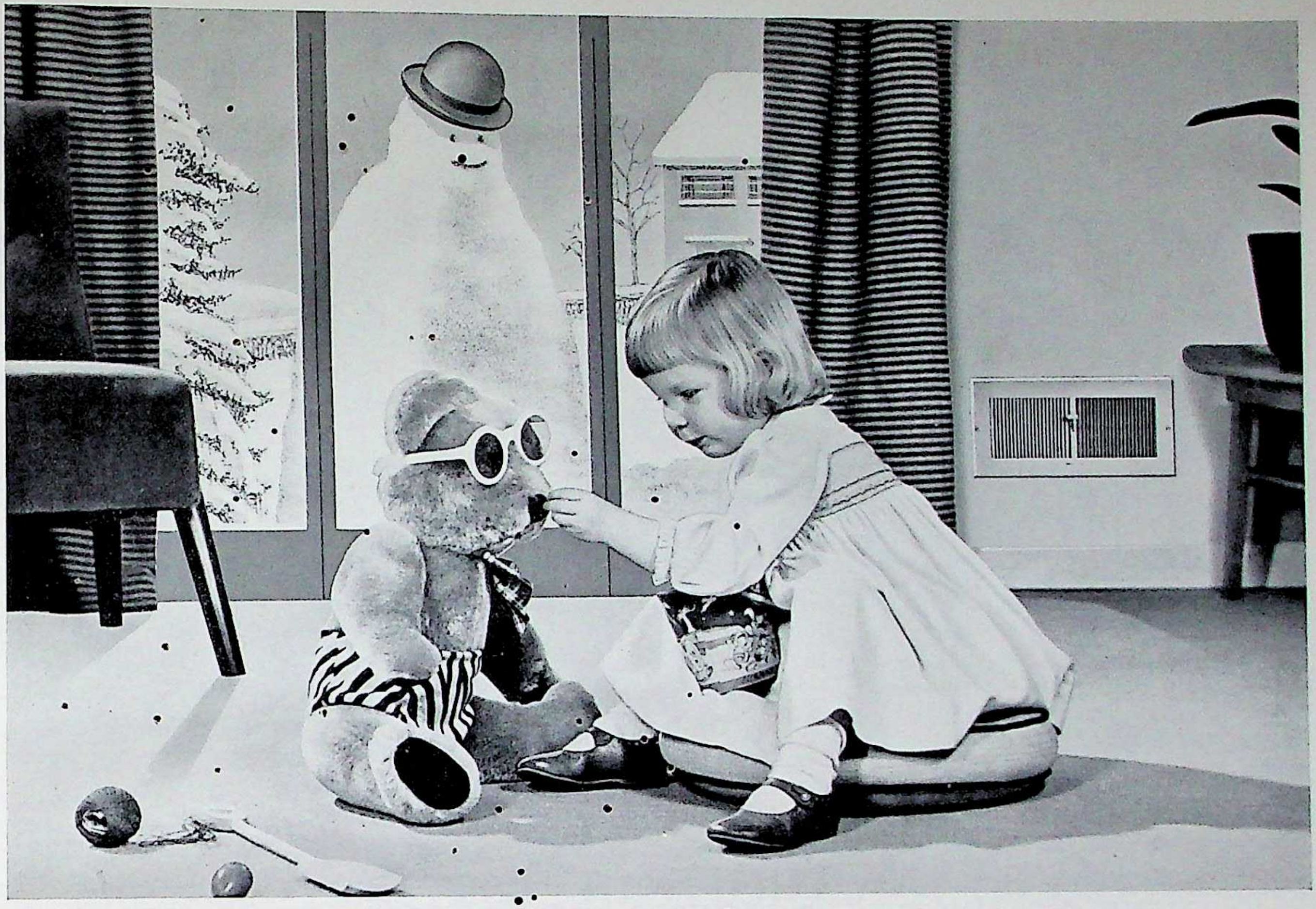
The *central heating* is by means of a completely automatic oil-fired boiler controlled by a thermostat on the ground floor of the central staircase. The heating system is balanced to afford 70° F. in the living rooms, 65° F. in the bedrooms and 60° F. in the stairs, at 32° F. external temperature. There are also electric socket outlets for heaters. No fireplaces are provided. All radiators are of the bracket type and placed, in general, 6 in. off the floor to allow for cleaning under them. All heating pipes are in horizontal and vertical ducts and are insulated; there are no visible pipe runs in the flats.

Hot water is provided, individually, for each flat, by means of a multipoint "Ascot" heater placed on the external wall of the W.C. The W.C.'s are all mechanically ventilated by means of a duct and double fans, to satisfy statutory requirements. All the kitchens are provided with extract fans (these have proved to be a source of noise, mainly in the flats on the upper floors situated near the extract fan). All plumbing is in vertical and horizontal ducts.

A space for a cooker is provided in each kitchen with alternative electric or gas points; provision is also made for built-in refrigerators for which alternative electric or gas conduits are provided. For the G.P.O. telephones, special ducts are provided.

As well as prismatic glass windows, bathrooms are lit and ventilated by wells. Marley tiles cover floor and enclose bath





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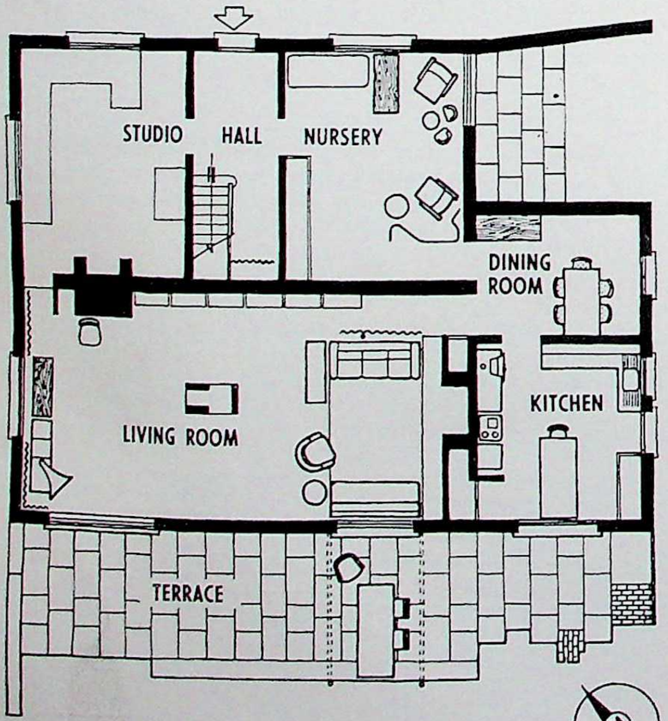
The cottage was originally a half-timbered construction which has been added to on many occasions and is now plastered over

House Replanned

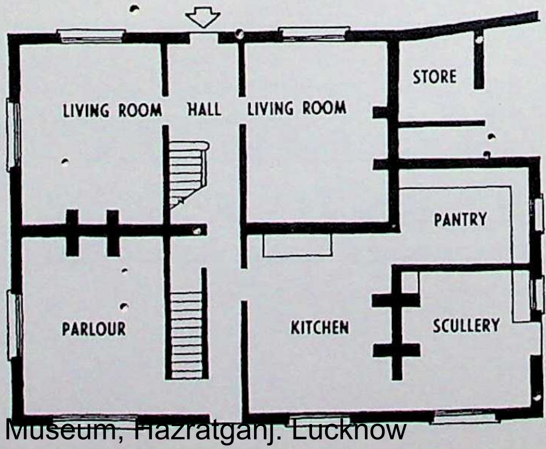
ARTHUR C. BRAVEN


STUDIO
HALL
NURSERY
DINING ROOM
LIVING ROOM
KITCHEN
TERRACE
5
0
5
10
15
20
25
30

At one time the home of a gardener, this country cottage at Tring Park, formerly the Rothschild's estate, has been converted for their own use by Dr. J. L. Martin, F.R.I.B.A., Chief Architect to the London County Council, and his architect wife Sadie Speight. The conversion is simple in conception, cleverly transforming, with the minimum of structural alteration, a humble house of bottle-neck, unco-ordinated rooms into a freely planned spacious home with a flowing circulation that makes for efficiency in running.

Before conversion the plan was typical of the agricultural cottage of that period; four squarish rooms

Plan of cottage before conversion


LIVING ROOM
HALL
LIVING ROOM
STORE
PANTRY
PARLOUR
KITCHEN
SCULLERY

arranged either side of a long central hall that terminates at each end with a front and back door, and a pantry and scullery adjoining the kitchen. The living room faced north-east and the kitchen south-west. A glance at the after conversion plan shows how skilfully this primitive layout was adapted by the Martins to suit their needs. The portion of the hall, walls and staircase between the kitchen and its adjacent room has been removed, throwing the entire area into one large living room. The access to the new living room is from the studio in the far north corner which was one of the original living rooms. The other living room has been transformed into a nursery with morning sun, and the existing isolated pantry and scullery have been linked and adapted to form a formal dining room and kitchen wing.

This replanning has brought about a change in circulation. The former main-entrance-straight-into-rooms approach has been replaced by a subtle continuous ring circulation that ensures privacy to the new living room and in turn provides a perfectly planned dining wing.

Briefly the scheme works like this: guests, or clients, enter the main hall from the north, pass through the studio and enter the new living room, terminated at the end by a stone wall and open fireplace, to the left of which is a doorway, permitting a long view to flow on to the dining room suite, creating a fine feeling of space. The formal dining room, kitchen and living room are so related that walking to and fro is reduced to a minimum. From the kitchen door Mrs. Martin has, at a glance, full control of the nursery, dining and living rooms. And yet, with all this, seclusion is maintained when and where necessary.

Left of the hall is the nursery or playroom that was originally one of the living rooms. The existing leaded light window facing north has been retained. The external store, shown on the existing plan, has been removed, enabling the Martins to install a large sliding window that lets in the morning sun and looks out on to a paved courtyard. The floor is covered with the original wide pine boarding. A red cedar boarded dado, taken from another part of the house, has been re-used to face the new window wall; warm and soft in texture, it is sympathetic to the tacks that pin up the children's pictures and marionettes.

The large invaluable storage cupboard opposite the cedar wall was originally a kitchen fitting. The door from the dining room is concealed and rendered draught proof by a slatted screen that was originally a standard roller shutter purchased a number of years ago by Mrs. Martin; I wonder whether this was the forerunner of the type of flexible screen so prevalent in the contemporary Scandinavian houses. The nursery furniture is sensibly chosen for its lightness and stability; Alvar Aalto designed the Finnish plywood table.

Returning to the hall, right of the entrance, is the studio: A brown madder felt carpet gives warmth to this white walled room with its essential northerly aspect. Its walls are lined with work benches, plan chests and the inevitable shelves of books. In the corner of the studio a new door opening has been pierced. An original boarded and ledge door, now gleaming white, has been hung, opening to the living room. This new entrance, from a squarish room via the small door into the long living room, is exciting—a long vista, left, to the fireplace at the far end of the room and, opposite, out through the sliding glass window, a view over the terrace and lawn to the woodland of the Rothschild estate.

The living room itself is some 33 ft. or so long. To support the floor, where the original wall and staircase

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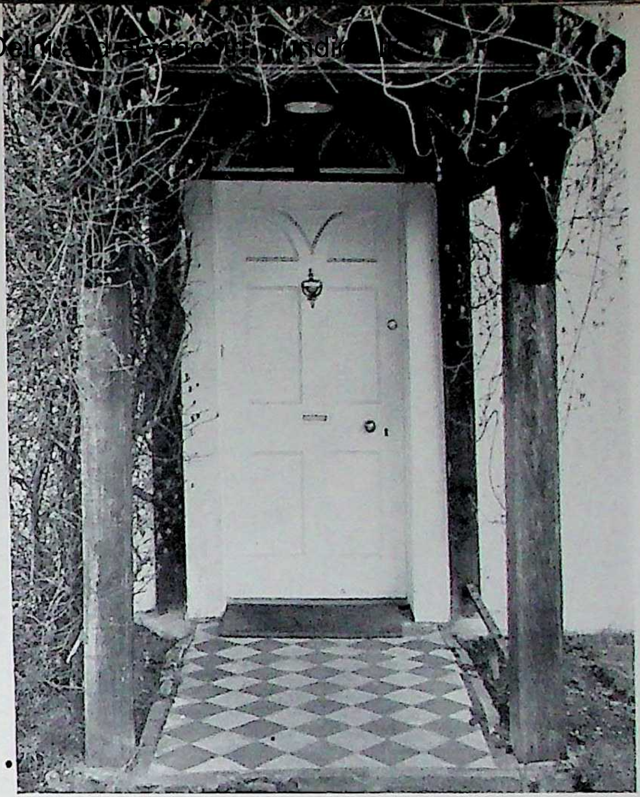
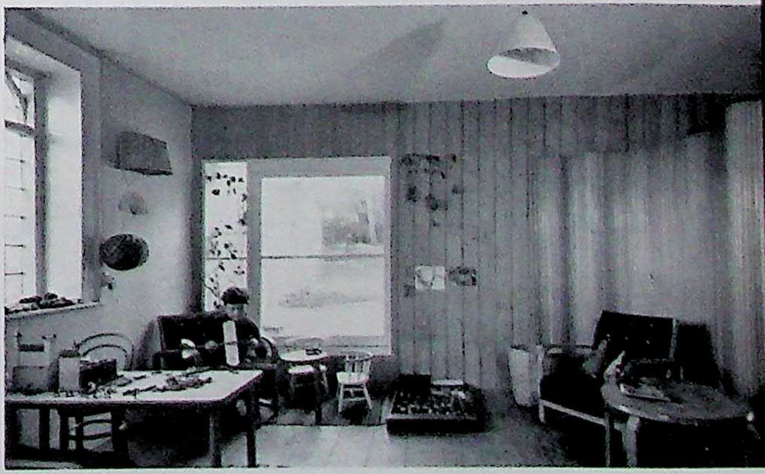
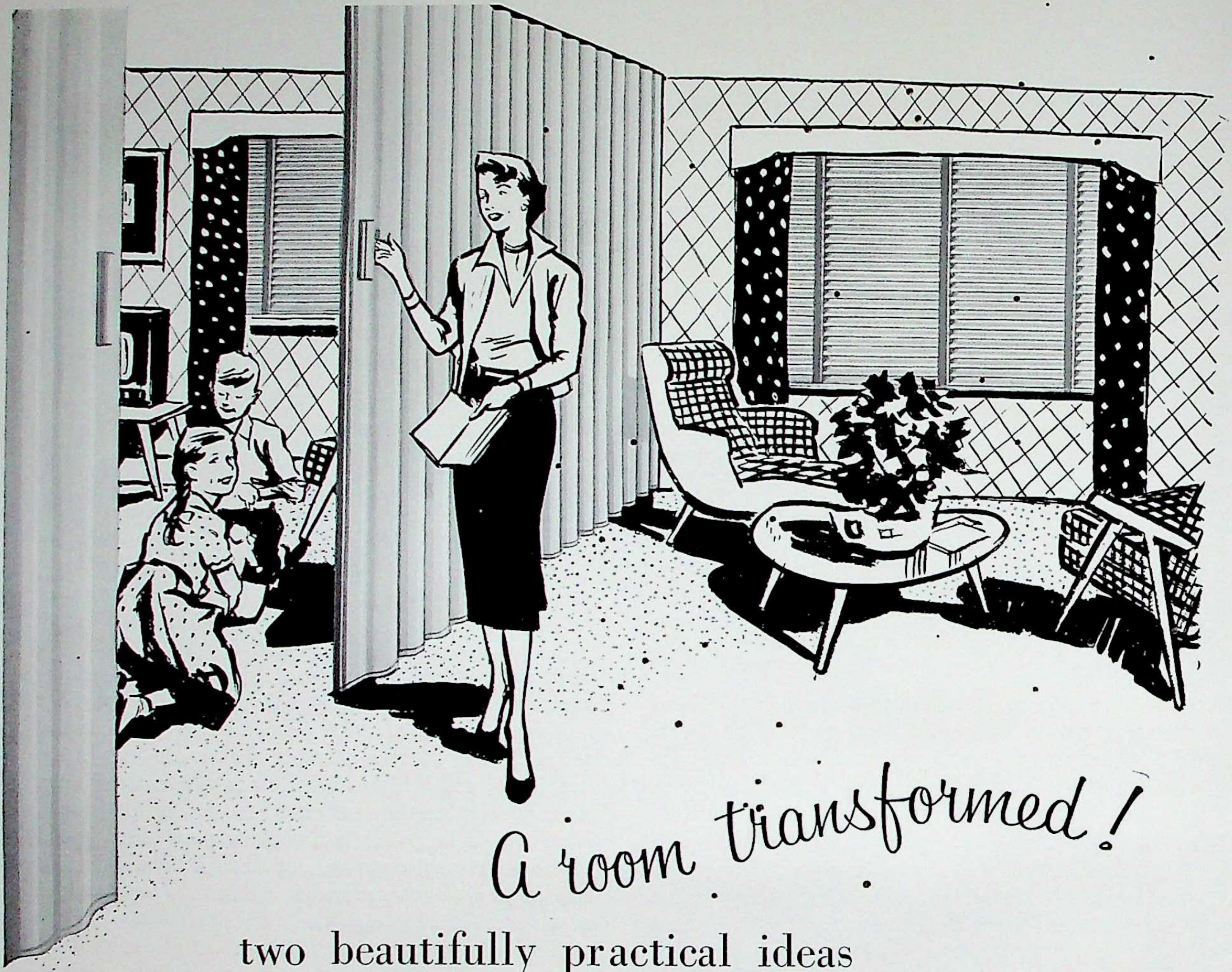


The original covered porch is paved with black and white tiles

Behind Christopher, in the nursery, is a small door at the bottom of the window for the cat to come and go as he pleases





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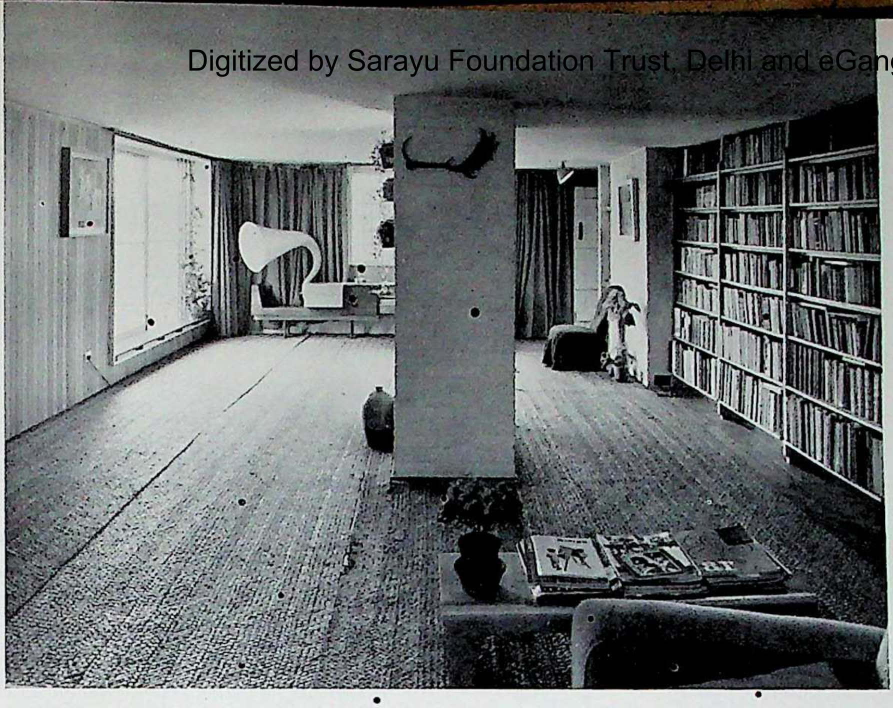
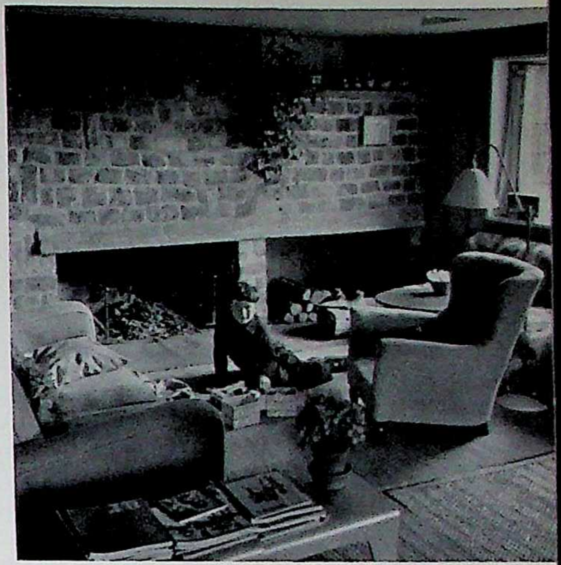


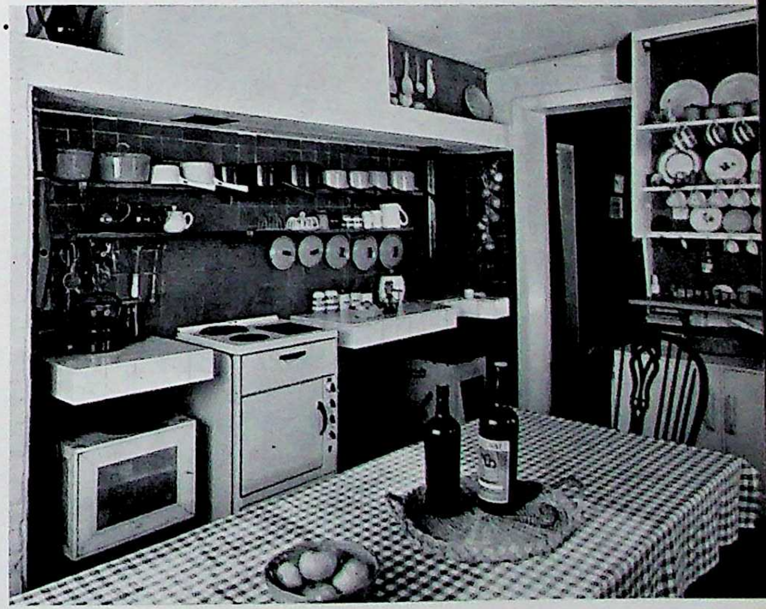


The Martin family are very fond of dancing and the central supporting pier in the living room becomes a modern maypole when the rush matting is rolled away for a party. The sitting area of the living room has a fireplace wall of cobblestones over the long low hearth where a log store is as wide as the fireplace itself

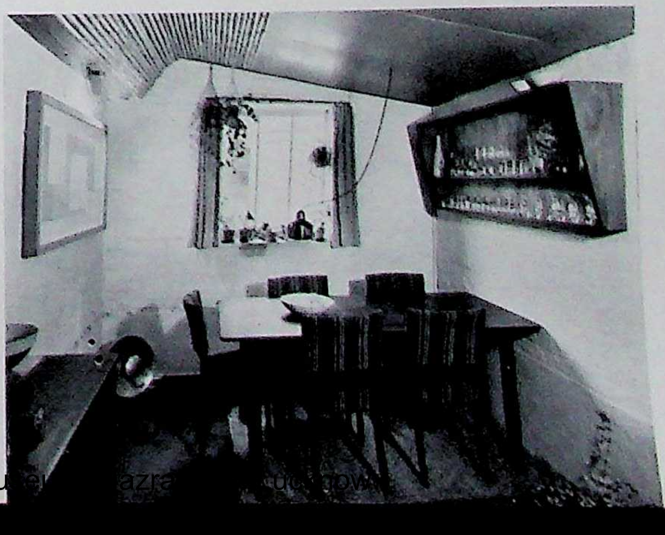
have been taken away, a central pier has been built. The structural necessity for this pier is not blatantly apparent. Its whitewashed brick supports and rough-edged stone shelves seem to be designed purely for the display of nineteenth-century jugs, trailing plants and large leather-bound books. Its presence, as one moves around it, constantly changes the vistas in the long living room.

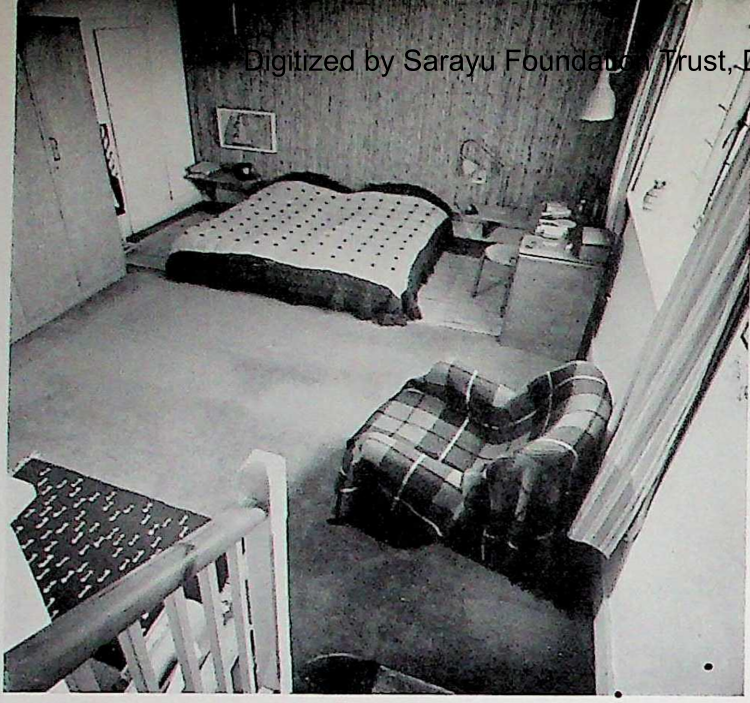
The long window wall, originally lined with a low dado, has been refaced with Parana pine boards, neatly secured with three orderly lines of brass cups and screws. The verticality of the boards helps to increase the height of the room and also gives a mellow warmth to a wall in shadow. A sliding window in this wall unites the living room with the terrace at a point where its exit will cause the minimum of disturbance to the quiet sitting area at the far fireplace end of the room. To give light to the sitting area, an existing leaded light, in the window wall, has been retained—a traditional window that is happily related to the fireplace wall built of cobblestones—rescued from a local builder's yard. The long internal wall is lined with natural pine shelving, packed tightly with books—books rare and richly bound, or jacketed in gay colours, that dominate the scene and reflect the lives of their owners. The Martins' wisdom in relating the natural textures of brick, stone and pinewood to each other, and the discriminate placing of isolated vivid colours against mellow half tones is apparent throughout this stimulating yet serene room. There are two recesses in the living room ceiling; one is over the fireplace area, the other illuminates the short curtained passage that leads to the dining room.

There are three doors opening to the small formal dining room, yet they are so arranged that the sitting/dining area is free from traffic and cross circulation. The floor is paved with red quarry tiles, as is the deep window sill on

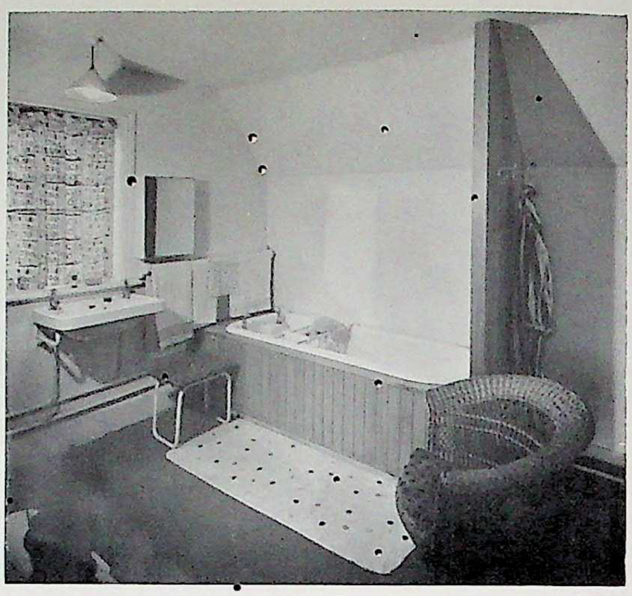


Windsor chairs and bright plates, pots and pans make a lively kitchen. On the wall opposite the cooker is a teak sink and drainer. In the small dining room, a long wall cabinet for glasses saves floor space





The principal bedroom, large and comfortable, with the bed wall hung with a bamboo screen



The bath panel is formed in vertical pine boarding with brass screw and cup fixings

which a collection of cacti stand. Three walls of natural brick have been painted white, the fourth, a matt surface, is deep viridian green. A suspended shaped ceiling of natural coloured hardboard has been partly faced on the underside with bamboo poles.

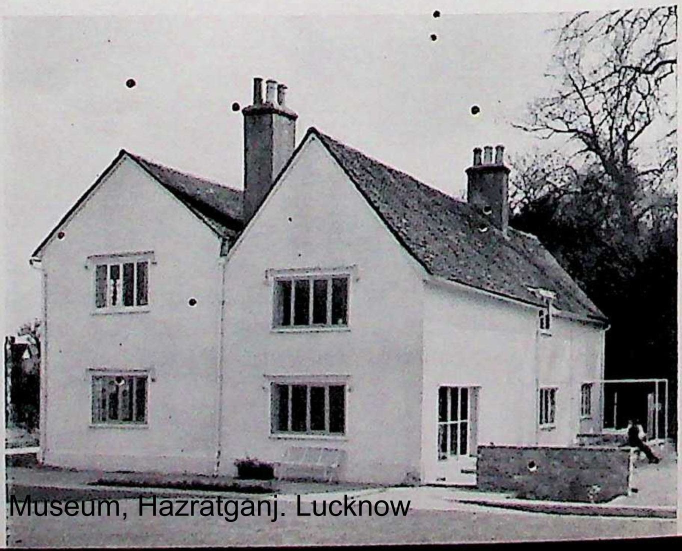
A vivid red curtained opening separates the dining room from the kitchen which is 'cottagy' in a Continental manner. Here again the red quarry tiled floor gives warmth to the white walls and ceiling. A blue and white check cloth covers the long kitchen table that butts against a window sill crowded with geraniums. The china on the dresser is set against a background of chinese red. An existing fireplace has been removed and a large wide recess formed, which houses the boiler, cooker and deep white-tiled cantilevered worktops. Each worktop serves a particular function, and stops short of its neighbouring appliance so that its sides may be kept clean. The rear wall is tiled with red-brown quarry tiles. Above the appliances and worktops there are continuous rows of slatted hardwood shelving, with spaces between the slatting to allow warm air from the cooker and boiler to flow up to the inverted saucepans and mugs, etc., above. The personal approach and studied detail to this very workmanlike cooking recess is typical of that throughout the house. Left of the cooking recess a cupboard has been formed, specially designed so that the lower portion opens into the living room for the storage of logs and the upper portion, with access from the kitchen side, fitted with shelving for storage. The shelving is set back so that brooms may be kept near the front.

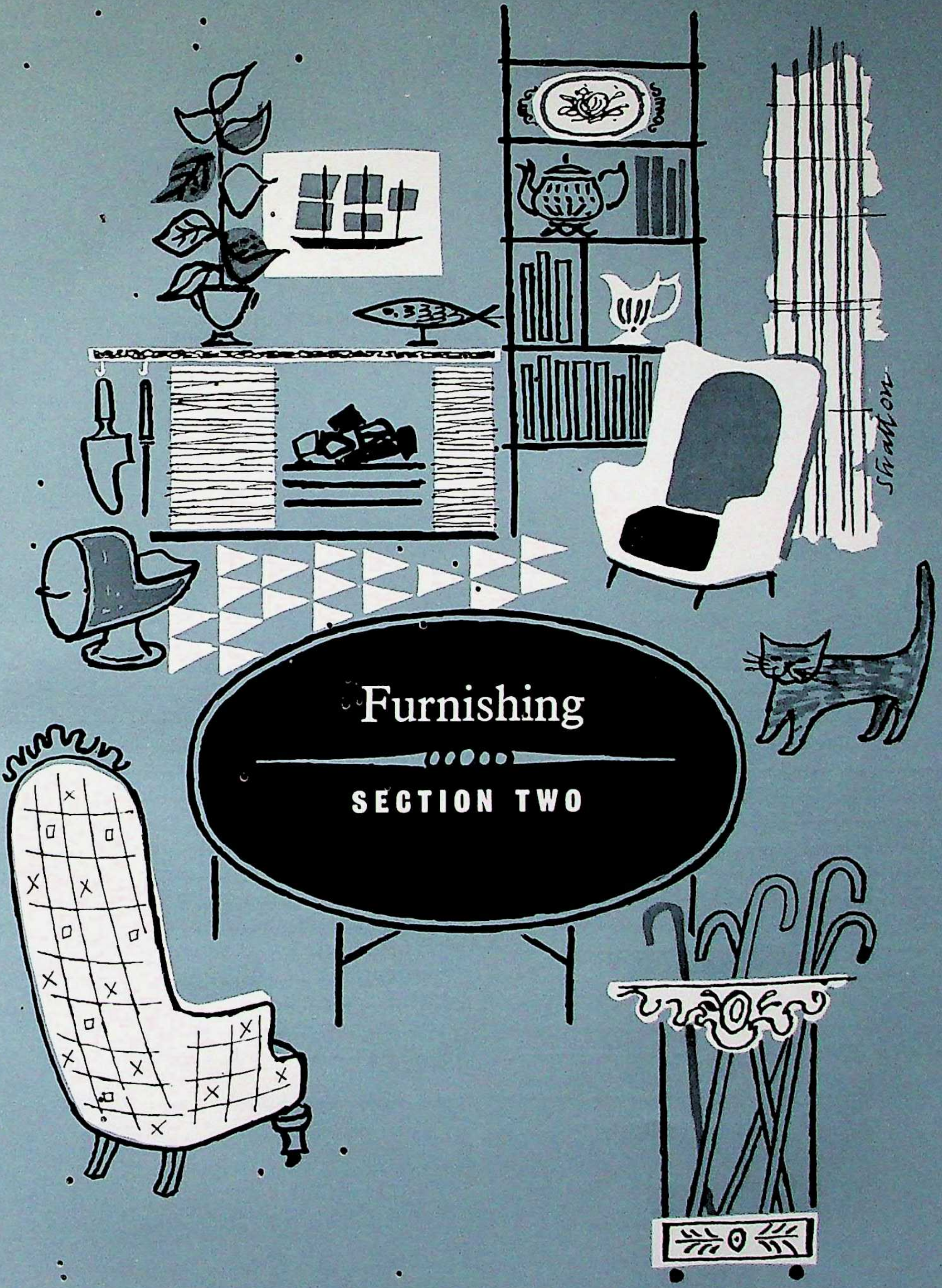
On the first floor are planned the children's bedrooms, guest room, bathroom, and principal bedroom. The bathroom is comfortable, carpeted, and slightly nautical in character. The principal bedroom, too, has a friendly lived-in atmosphere, that only comes about by a profound understanding of textures and materials.

Rural simplicity goes hand in hand with urbane sophistication in the Martins' home—white surfaces and rough hewn shelves throw into relief Barbara Hepworth's bold and voluptuous sculptures, and the smooth contours of nineteenth-century jugs. Rough textured brickwork painted white offsets the regular and precise Ben Nicholson paintings that are hung everywhere. I believe the Nicholson collection is one of the best in the country. A graceful metal-framed chair, designed by Marcel Breuer, mingles with a Mondrian and the flowing lines of contemporary abstract sculpture executed in perspex echo the curves of nineteenth-century armless chairs. Most of the curtains, quiet or vital in design as the case may be, were designed by Sadie Speight. Fishing tackle, sea shells, wicker-covered bottles and strings of onions are all put to a decorative use in this comfortable and relaxing house.

By the time these words are printed, Dr. Martin will have taken up his new appointment as Professor of Architecture at Cambridge University, and he will be in the throes of converting once again, creating order from chaos, to provide a home and background for his family.

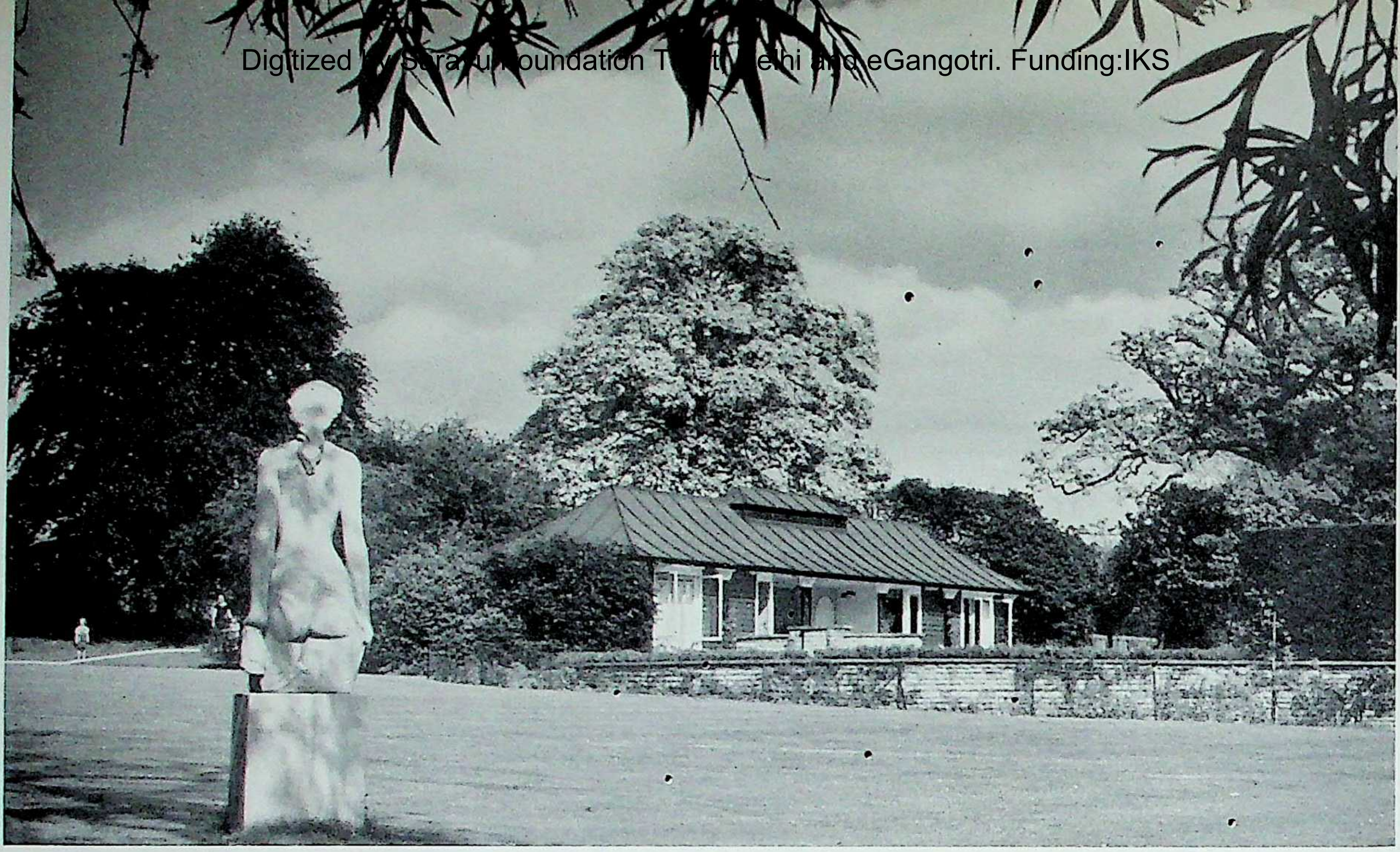
Plate glass sliding windows open on to a paved terrace that enjoys a southern aspect





Furnishing

SECTION TWO



In a perfect setting of trees, lawns and nicely placed sculptures stands the pavilion

A Garden Pavilion

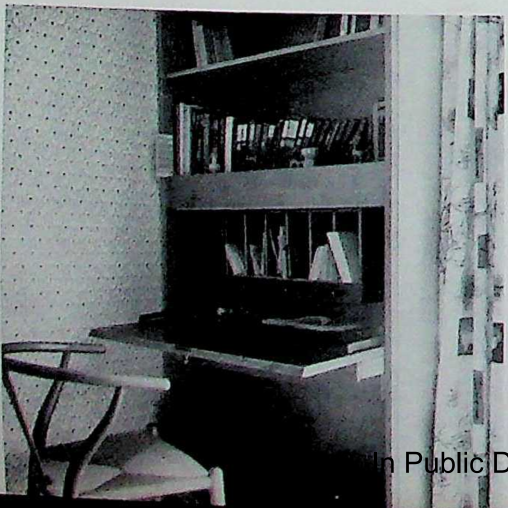
By TIMOTHY RENDLE

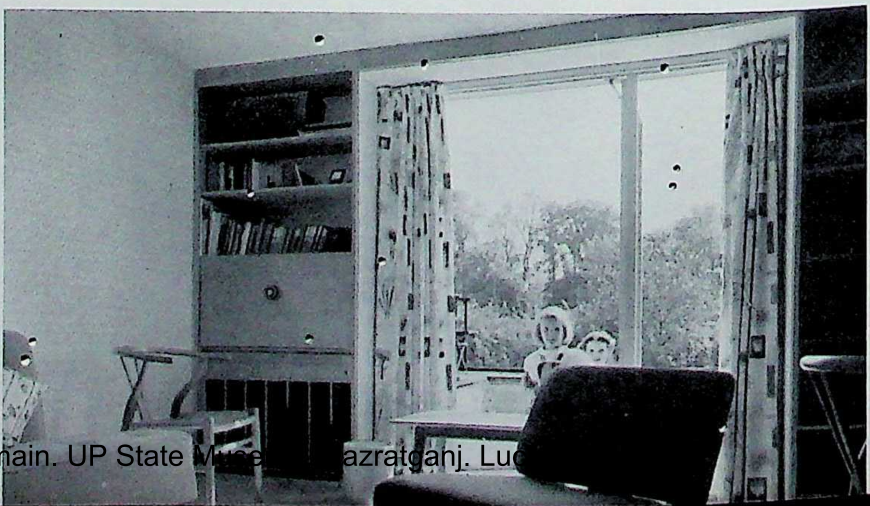
THE home of Mr. Whitney and Lady Daphne Straight lies hidden among the trees of Osterley Park. The Regency house looks south over a wide lawn that slopes gently down to a lake and beyond to a wood and wilderness that is joined by a bridge to the main garden. At one side of the garden hundreds of brightly coloured birds flutter and chirp in a delicate white painted aviary and to the other side, by a blue swimming pool, lies the long, low pavilion which has now been converted into a flat for Mr. Straight's daughter. Sir Hugh Casson was asked to redesign the pavilion to comprise sitting room, bedroom, bathroom, store for garden furniture and central porch looking on to the pool.

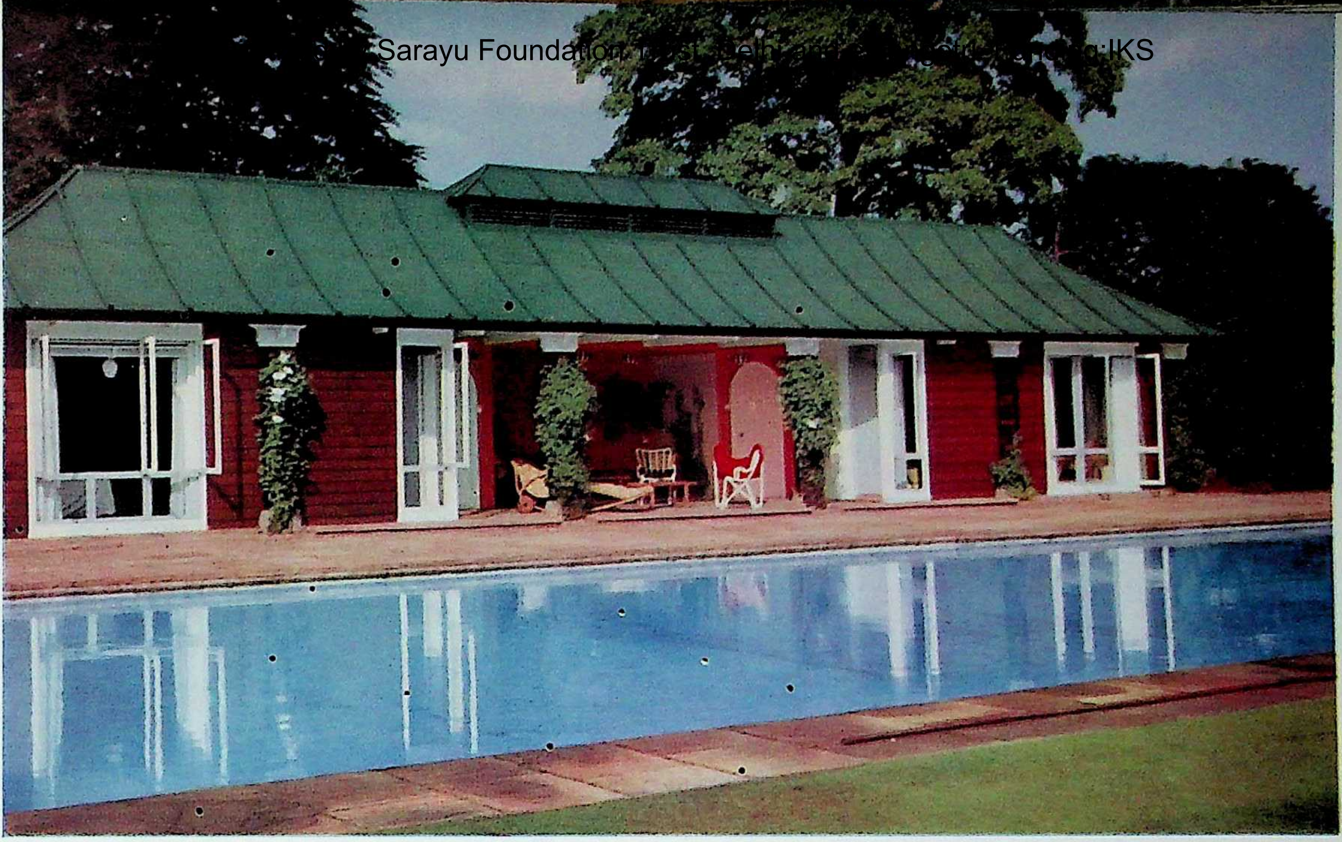
Before conversion the walls consisted only of timber studding faced inside and out with panels of painted hardboard. To improve their heat insulation, durability and appearance, the walls were clad on the outside with oiled cedar weather boarding, and inside with plasterboard and plaster. Lobbies were formed either side of the porch to lead into the sitting room and bedroom and new floor-to-ceiling windows were added; those for the sitting room being in the form of french windows to open on to the terrace. In the porch the walls were lined with butt jointed hardboard to provide smooth clean surfaces for painting, and two of the existing arched doorways were retained and emphasised with the use of colour.

The stone flag paving of the inner porch was covered with rush matting and to the ceiling was fixed French woven split cane. At night the inner porch is lighted by table lamps and two wall bracket fittings that are directed on to the coral coloured back wall. From the outer ceiling hang pierced wooden lanterns that throw light out to the

The built-in writing desk in the living room is lined with dark Zebrano and fitted with concealed lighting

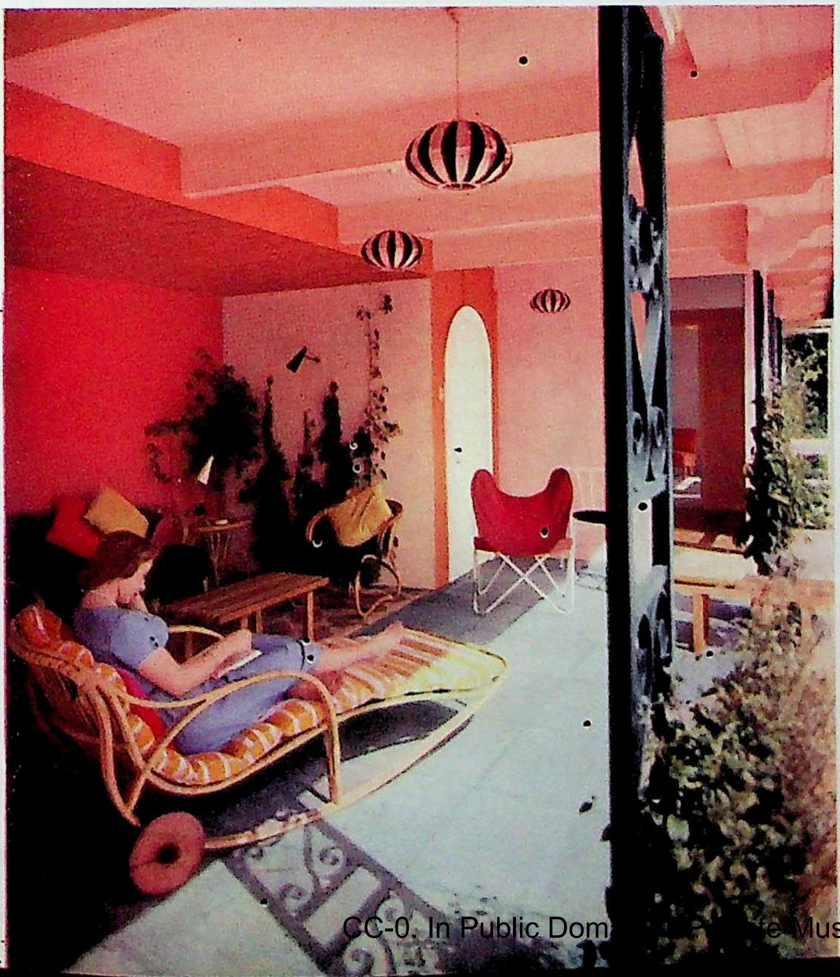


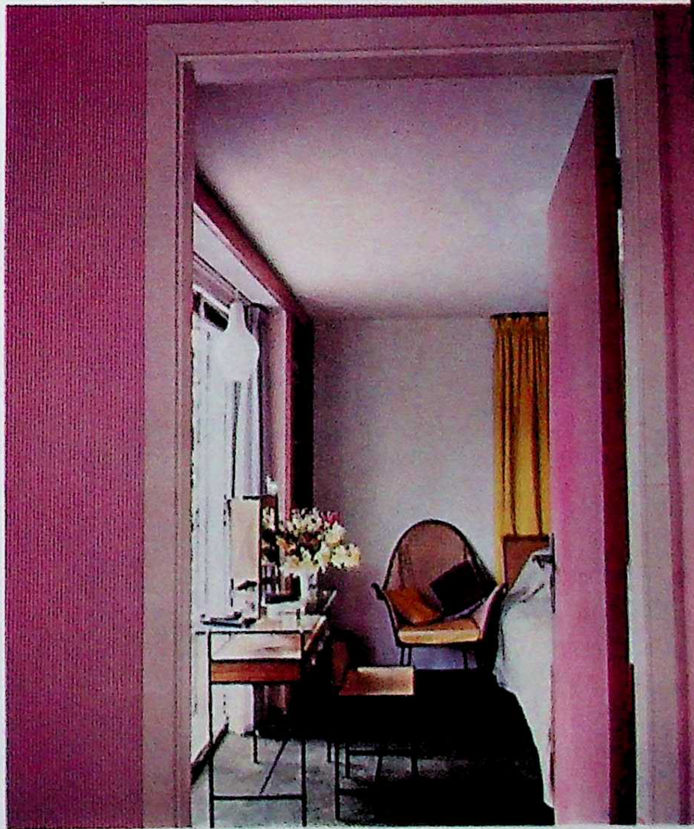




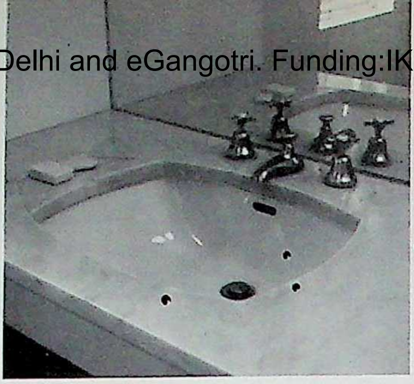
The walls of the Pavilion have been further insulated by the addition of oiled cedar weather-boarding. Clematis and other climbing plants are placed symmetrically along the balanced façade

Low slatted tables and a trolley with removable trays decorated with leaf patterns were designed for the porch and made of oiled teak. The couches and chairs are of cane with dark green covers and bright coloured cushions

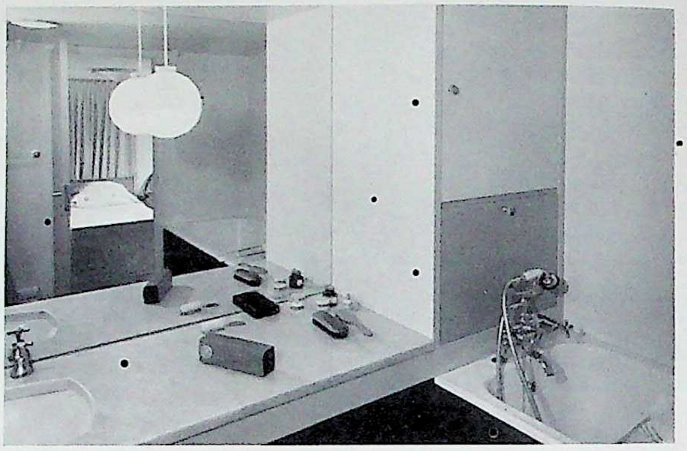




The bedroom lobby with pink and white striped wallpaper and plum coloured ceiling make a bright contrast with dark green carpet and citron yellow bed hanging



The basin is let into pink marble and the whole recess backed by a mirror wall. A cosmetic cupboard is fitted to the right at the end of the bath and the make-up table is lit by a low hanging pleated paper lantern



terrace and reflect in the water of the swimming pool.

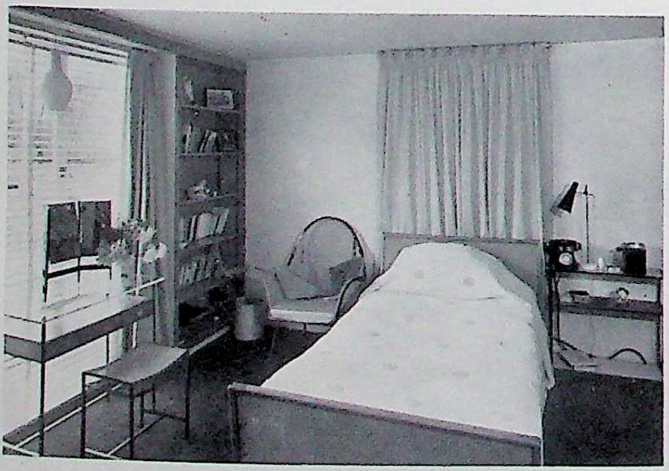
Bookcases of wax-polished sycamore run from floor to ceiling each side of the bedroom window, forming a deep white painted reveal and head to the window. A built-in wardrobe extends the full length and height of the wall opposite the window, having sliding doors also of sycamore.

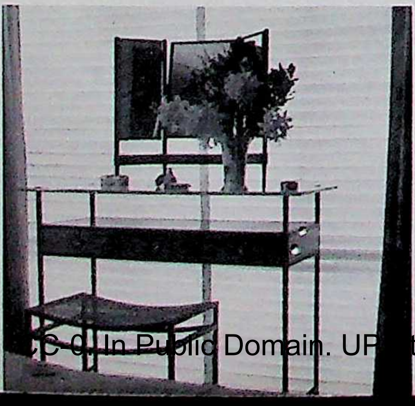
One wall of the bathroom consists of a built-in fitting comprising a long rose-coloured marble table top, having a basin with satin chrome fittings let in to one end. In order to make use of the existing drainage it was necessary to raise the floor of the bathroom one step to give sufficient fall to the bath waste. This had the effect of reducing the already low headroom, so that for artificial lighting a flush fitting had to be let into the ceiling. The room is heated by tubular heaters which are positioned below the towel rail.

The sitting room has a window detail similar to the bedroom, with sycamore bookcases either side but with the addition of a built-in writing desk and beneath it a compartment for storing gramophone records. The room is furnished with a white Indian carpet, gold-tan coloured velvet chair-covers and wallpaper and curtain materials mainly white, with red-brown designs. The bedroom and sitting room are heated by electric hot air convectors.

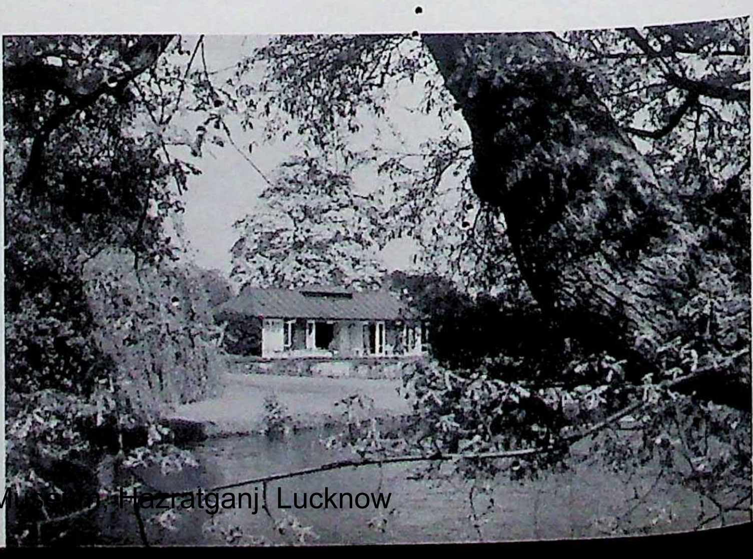
The colour schemes of the lobbies were designed to contrast with the rooms they lead into, the sitting room lobby having a fine green and white striped wallpaper and a dark green ceiling.

Nowadays when we design an interior entirely with new materials, there appears to be so much mass produced furniture and furnishing on the market, the temptation is to suppose that a collection of selected items will produce a well designed and unified interior. Using colours, materials and furniture off the peg is of course only a convenience and a compromise, and trying to achieve a particular effect in this way often makes one feel rather like a painter trying to paint with ready mixed colours. Even assuming that modern ready-made furniture can be found of a satisfactory quality and design, there are still problems which only tailor-made pieces can really overcome. One is the lack of unity and restless appearance that furniture collected from different shops and designed by different designers is bound to produce. Another is the fact that it is very often impossible to find pieces that will satisfy particular requirements. An example of this was the dressing table for the bedroom of the pavilion. A small dressing table was required to stand before the floor-to-ceiling window, having a light appearance so that it would not obscure either the view out or the light entering the room, and a triple mirror with a presentable back as it would be seen from the terrace. These may seem fairly normal requirements but when the need to harmonise with the other furniture is also considered, finding such ready made furniture becomes an almost impossible task.





The sycamore and cane bed, bedside table with heatproof shelves, and dressing table were designed by Timothy Rendle. The metal framed dressing table has a plate glass top, and suspended beneath it a walnut box inlaid with dark rosewood containing three drawers



Prefabricated murals, made up of panels 20 ins. by 30 ins., designed by Michael Rothenstein. Heals

Papering to a Plan

By DAWN SPARKES

FOUR years ago, I sat on the stairs of my new house, and watched my first 'experiment' in wallpaper go up. A poker-faced paper-hanger stood back to view the ivy trellis which decorated one of the room's four white walls. I knew nothing of his feelings. But I was delighted.

Since then my ivy wall has pleased me less and less. Now I can see the experiment for what it was—a stimulating failure.

Stimulating—for this was the start of the vogue for contrasting walls. Bold designs were enjoying a re-birth of popularity, and ivy had a daringly Victorian look.

A failure—because the wall picked for papering was ill-chosen: because the effect was to lengthen a long room and chill a cool one further: and because the purpose of papering—to extend a garden wall into the house—was lost in winter or when the curtains were drawn.

Plainly, there was insufficient reason for papering the wall in contrast. To-day, when differing wall treatments are so popular, this is a common pitfall. Exciting papers are bought and hung—in the wrong setting. Paper has a fine place in decoration: contrasting walls can and should be successful. But to be so—they must have a purpose. The paper cannot be judged pictorially just on its own merits: it must be regarded as a part of the room.

Over the centuries, wallpaper has come to be regarded as a means of decoration in its own right, not merely as a cheap substitute for the expensive fabric hangings, tapestries, panels and mural paintings of the past.

The oldest known paper in England, dating back to 1509, was found before World War I in Christ's College, Cambridge. Its design, reconstructed among the illustrations in *The Book of Wallpapers* by E. A. Entwisle, would not be out of date to-day. So with the black and white Elizabethan papers, inspired by Tudor embroidery, forerunners of some of Eduardo Paolozzi's black and white papers, produced to-day by Hammer Prints Ltd. Good design is timeless. One of Paolozzi's most successful papers, *Cowcumber* (see illustration) is in fact an adaptation of a seventeenth century herbal woodcut.

In a Georgian Hampstead home, *Cowcumber* responds to just the kind of imaginative treatment it deserves. The fireplace wall of a pale grey room, pink curtained, contrasts chimney breast in the design printed black on white: while the alcoves on either side are given depth and meaning with the paper in reverse—white on black.

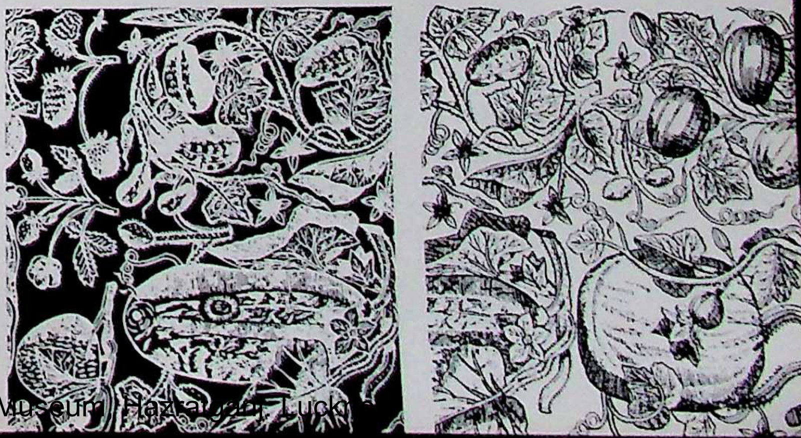
For those who cannot rely on the kind of judgment which pre-pictures the result, it is useful when possible to bring large pieces of the paper to the spot and pin or hang them in place for a day or two.

Papers designed by Paolozzi and his co-director, Nigel Henderson, are, for the most part, printed in black and white, and lend themselves particularly to the 'reverse' treatment—equally effective applied to ceilings.

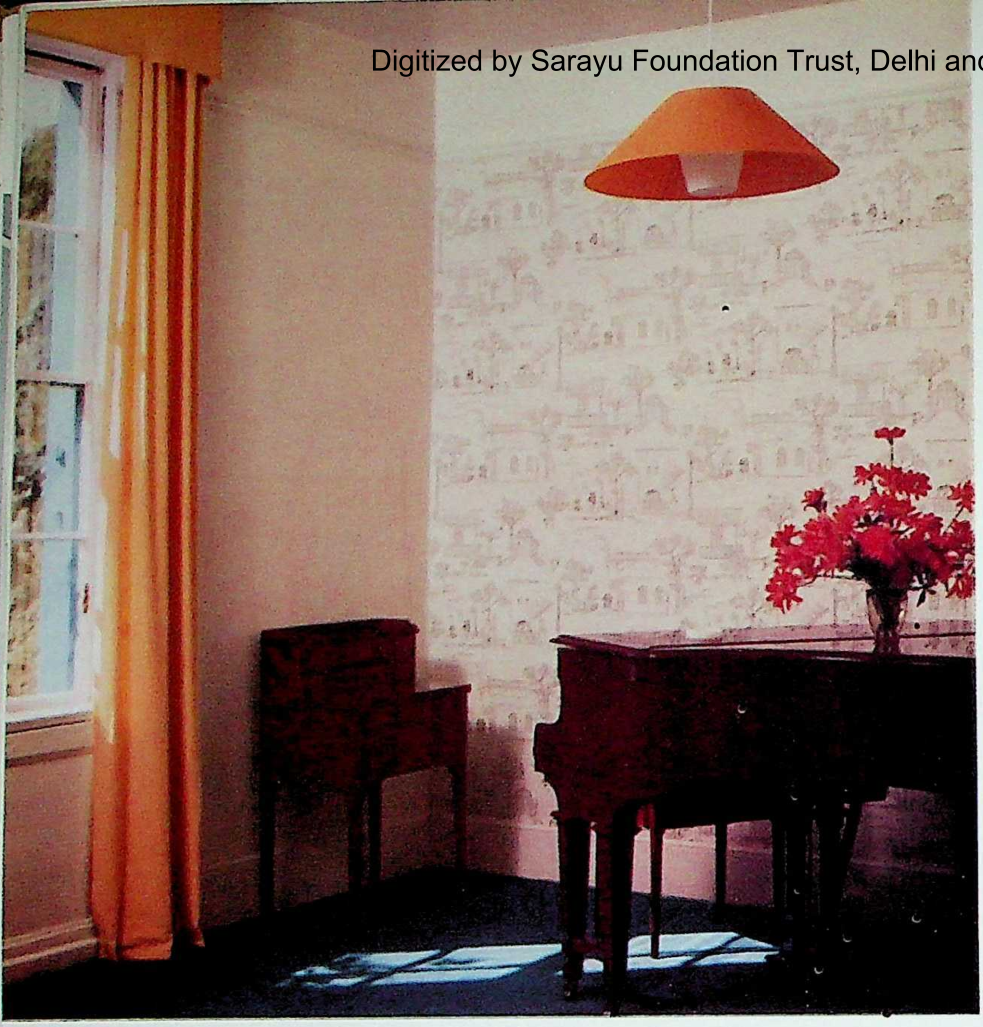
An especially good example embraces paper and curtain fabric in the flat of Jane Drew, the architect. She and her husband have used *Sgraffito*—white on black for the ceiling: black on white for dramatic, floor-length curtains across a wide window. The fabric was produced by Hammer Prints to special order.

This timeless quality of good design makes it possible for papers such as these to be used with good effect in a variety of different period settings. On the top floor of a Queen Anne London house—now, for the most part, an office building—this is clearly shown in the flat of an Italian dress designer and his wife.

Half the original panelling of the living room was destroyed by incendiary bombs. These two walls they have



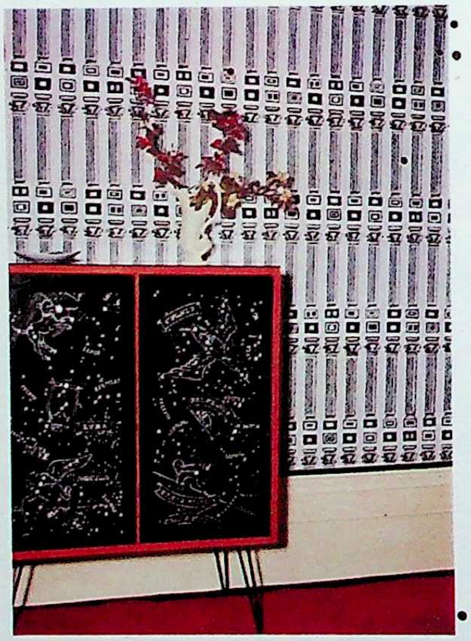
Paolozzi's Cowcumber in white on black and black on white

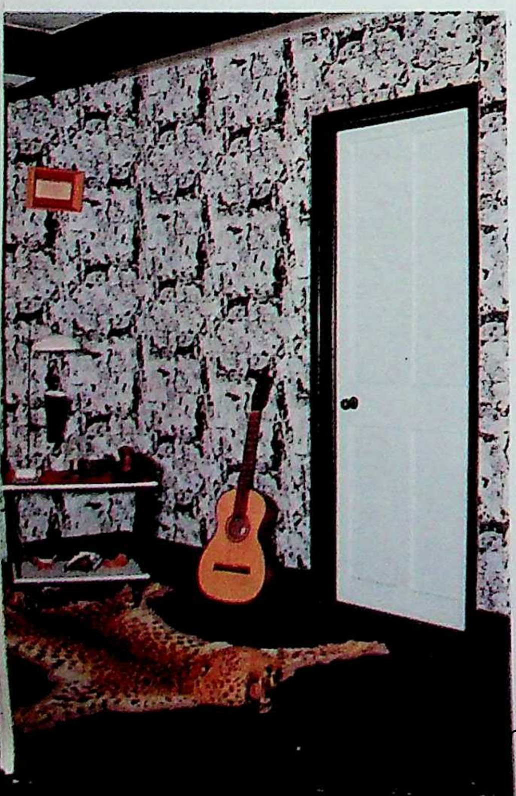


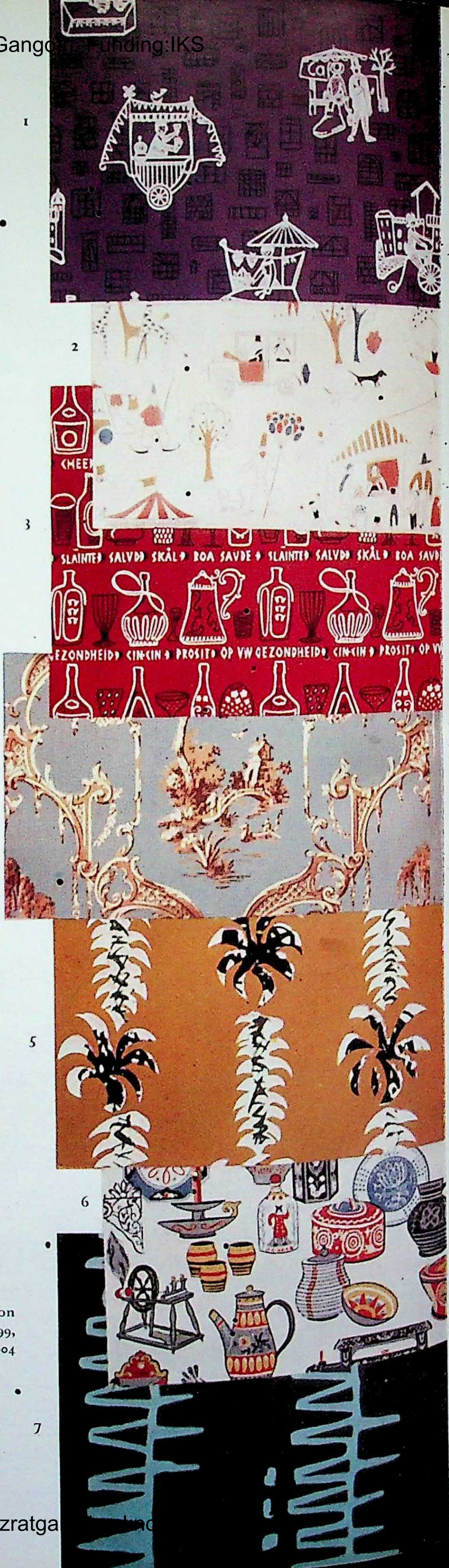
(Above) On one wall of an elegant drawing room, a light and airy street scene from Sanderson

(Right) Coles' "Columns" with three walls of duck egg blue and Siamese pink carpet

(Below) Paolozzi's "Hessian" on two walls of a flat in Bloomsbury. Blueberry carpet



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(Right) Nos. 1—6, a range of Sanderson wallpapers, Nos. 57015, 17173, 57017, 54299, 54332, 54304 and Coles' "Basuto" No. 44004

Sgraffito by Paolozzi—white on black for the ceiling and the design reversed for the curtains, produced by Hammer Prints

papered with *Hessian*—black on white. Cool monotone colourings are followed in the black beams and skirting, white paintwork, white Venetian blinds and blue-black fitted carpet. The only splash of vivid colour is in the peacock blue sofa. In front of it lies a leopard skin rug.

Ebonised dining furniture and a rocking chair keep the rest of the furnishings in key. Through a door, a formal check paper by Line covers part of the bedroom and provides an unusual background for a plaster head, a Paolozzi picture and two exquisite framed butterflies. A patchwork quilt covers the double divan.

Ageless, too, are the delicate chinoiserie first imported by the East India Company around the middle of the seventeenth century. Their impact upon the elegant English of the period was considerable, and before long Oriental birds, butterflies, shrubs and insects decorated the walls of many wealthy homes.

English 'paper-hanging makers' were soon imitating the Chinese papers to satisfy a growing demand.

Some of these, like the originals, would look at home on a drawing room wall to-day as then. With the current Oriental vogue in couture, there may well be a revival of chinoiserie to-day.

The traditional English drawing room—as distinct from the living room—is a superb vehicle for papers telling a story or showing a picture. In a large family house in Harrow-on-the-Hill, Mr. and Mrs. Philip Mellor have shortened a double drawing room with one end wall papered in an airy street scene by Sanderson. The drawing has a fragile, gentle elegance in keeping—though the design is essentially modern—with the eighteenth century atmosphere of the room (see illustration).

Through generous folding doors, across a cool blue carpet, stands a grand piano in front of this pictorial background. At the long windows hang pale yellow velours curtains. There is the minimum of furniture and the maximum impression of space and air. The paper has pulled the double room together and given interest to a rather large expanse of wall.

In the big kitchen—a family haven—provision is made for nursery eating and weekday lunches. Again, a pictorial paper covers one wall: Sanderson's washable paper, with its appropriate design of cutlery, china and good foods, gives point to the eating section of the room and makes a gay background for the red and white Heal's table and chairs.

A large, sparsely furnished hall presented a problem in decoration. The size of a reception room, it had been a doctor's waiting room—a study in sombre greens. Now, with three walls painted in white gloss, the fourth, facing the front door, is cheerfully papered in vermilion and white stripes—not the paper one would choose to live with, but charming for fleeting first impressions.

Again, a period house given special charm and twentieth century elegance with contemporary papers.

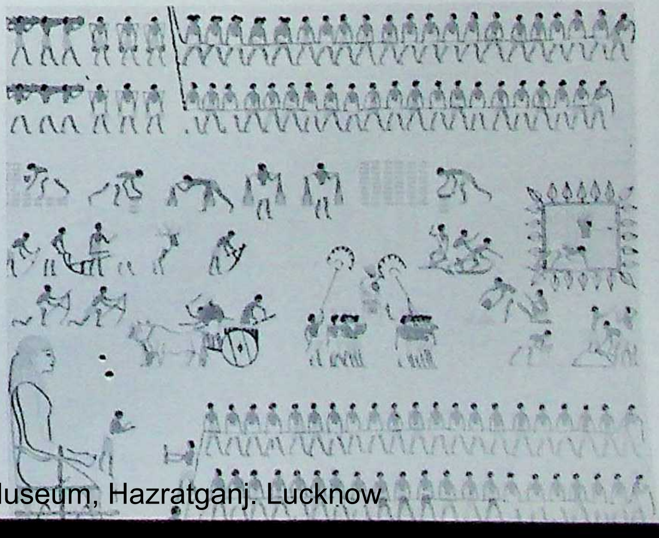
More chancy is the experiment of introducing period papers in a modern setting. Unless treated with exceptional taste and restraint, the result can be—and too often is—pretentious. Flock paper in a semi-detached suburban villa of the thirties is a big gamble!

Over-enthusiasm for paper-hanging can, of course, be disastrous. Take the case, in 1806, of the wealthy gentleman who paid £3,000 to have his oak panelling ripped out and replaced with wallpaper! But the story shows the contemporary popularity of papers.

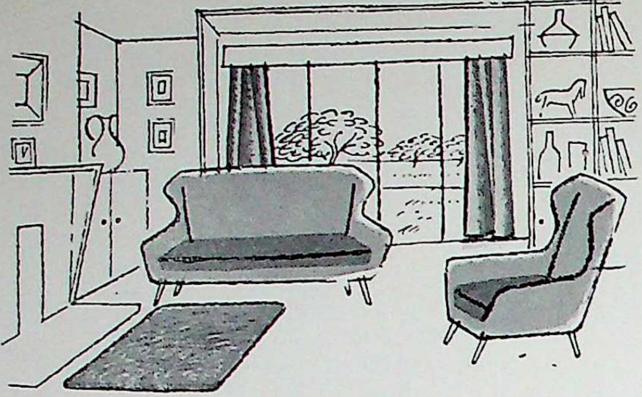
By the time of the Great Exhibition in 1851, Victorian papers were so spectacular, their designs so lavish, as to be quite unsuitable for all but the most extravagantly proportioned rooms, although a book published in the same year tells that . . . "paper-hangings are now so cheap that it is almost as little cost to paper a room as to whitewash or colour it."

The seventeen-year-old William Morris, later to have such an impact upon wallpaper design, it seems got no farther than the entrance to the Exhibition, having decided that "nothing in this wonderful Exhibition would be anything but wonderfully ugly."

With Morris's return to romanticism, wallpaper design took a turn for the purer, swinging away from the fabulous patterns which had commemorated Victorian events. These,



Hand printed paper, with Egyptian design from Sanderson (57212). Terra cotta, white and black on French grey



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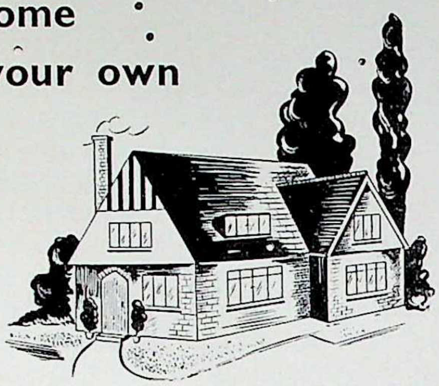

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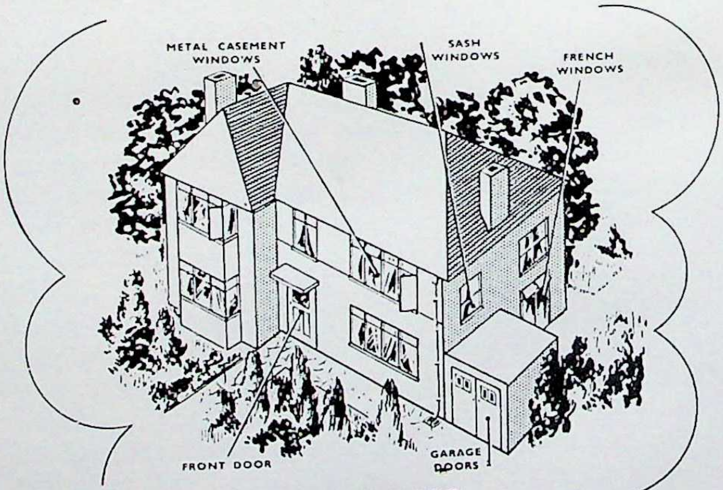

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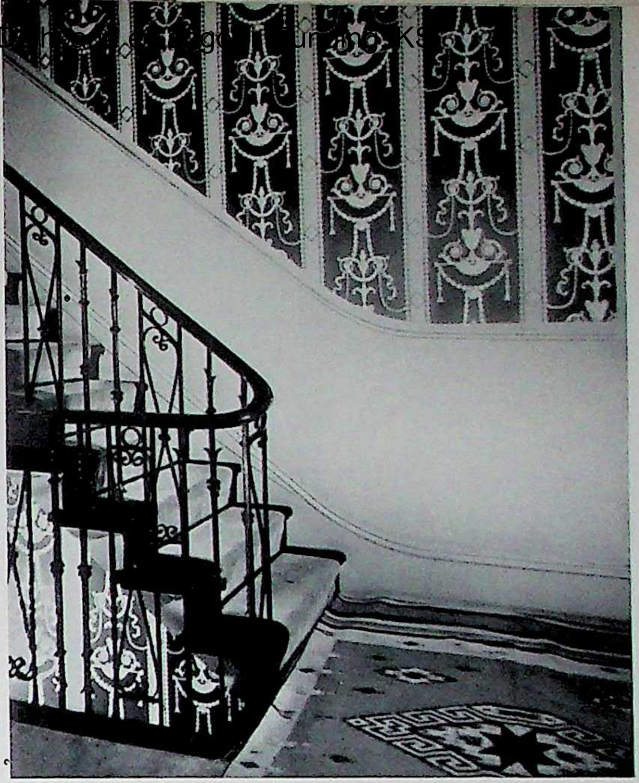
Coles' paper F.147, Black Adams, for the staircase of a Regency House



Papering to a Plan *continued*

the jazz patterns of the twenties, the textured papers of the thirties—all are the heritage of contemporary design.

An exciting contribution to wall decoration of the future comes from Michael Rothenstein. His Wall Units are 20-inch by 30-inch panels on thick paper, with silk-screen printed ornamental designs. Prefabricated in the artist's studio, they have a special value where dramatic decoration is needed at limited cost.

They can be built up into any design: into open or closed formation. They can be repeated. Indeed, repeats sometimes add to the impact.

In Standish and Dodie Masterman's Regent's Park home, they papered half a nursery wall. An awkwardly shaped room is given form, with the life and vitality of the mural—its earthy tones set against primary red and blue in the other walls which, planned in conjunction with the Units, are really an extension of the mural itself.

The rest of the Regency house is papered with taste and dash. Coles' wonderfully sophisticated black French paper running up one side of the staircase, contrasts excitingly with a flame painted wall. (See illustration.) The scheme combines the dignity the house demands with all the warmth and drama of to-day.

Tired of the 'one-wall treatment,' Barbara Jones has papered the hall and staircase of her Victorian Hampstead house entirely in Sanderson's black marbled paper, lightening the effect with a mustard yellow carpet. Walls are hung with framed Victoriana—a pub mirror: a nineteenth century advertisement: a horse's head from a roundabout. The conception is adventurous and exciting. Every bend in the staircase promises pleasure.

A bedroom, with all four walls papered in Sanderson's rose buds, is unashamedly frivolous. There is a return to papers with a Victorian flavour, and Sanderson's leaf pattern echoes this.

The whole house, with its dark papered corners and small, warm, crowded rooms, makes living a delightful joke.

Modern methods of machine printing have made mass-production possible for papers in the more popular ranges. For although it is more than four hundred years since the manufacture of wallpapers first began in this country, it was only as recently as the mid-nineteenth century that machine printing was successfully evolved.

Yet hand printing still plays an important part. When a new design is accepted by a manufacturer, the decision whether to print by block or machine is based on the assessed demand. An alternative hand method to block printing is the silk-screen process, which can achieve a more delicate finish in detail.

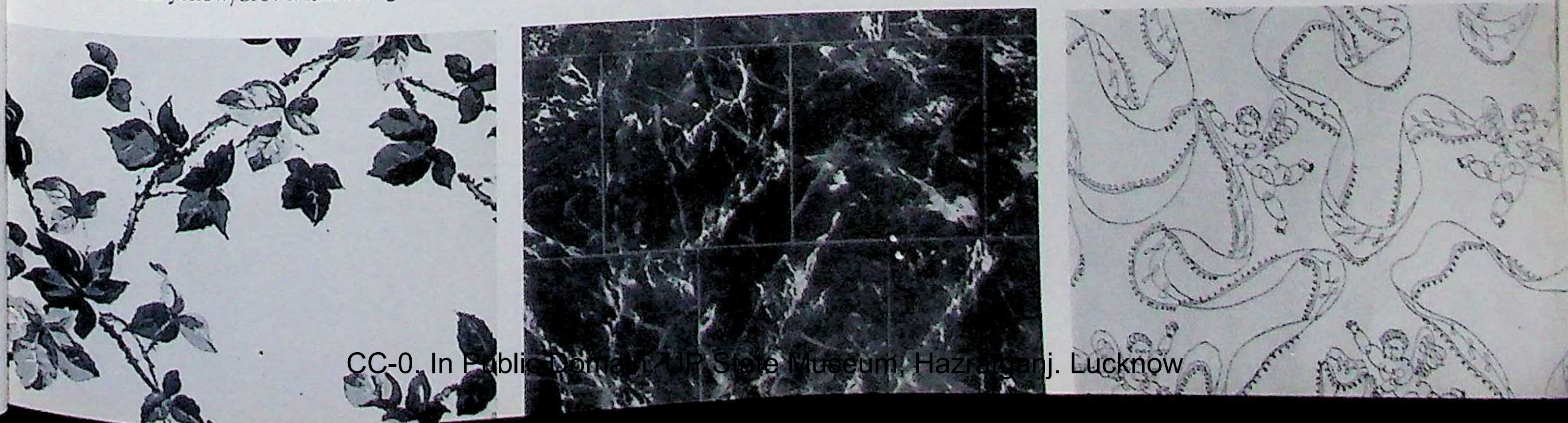
Art plus science have provided papers of every style, for every purpose, to suit every purse. The onus is back with the user . . .

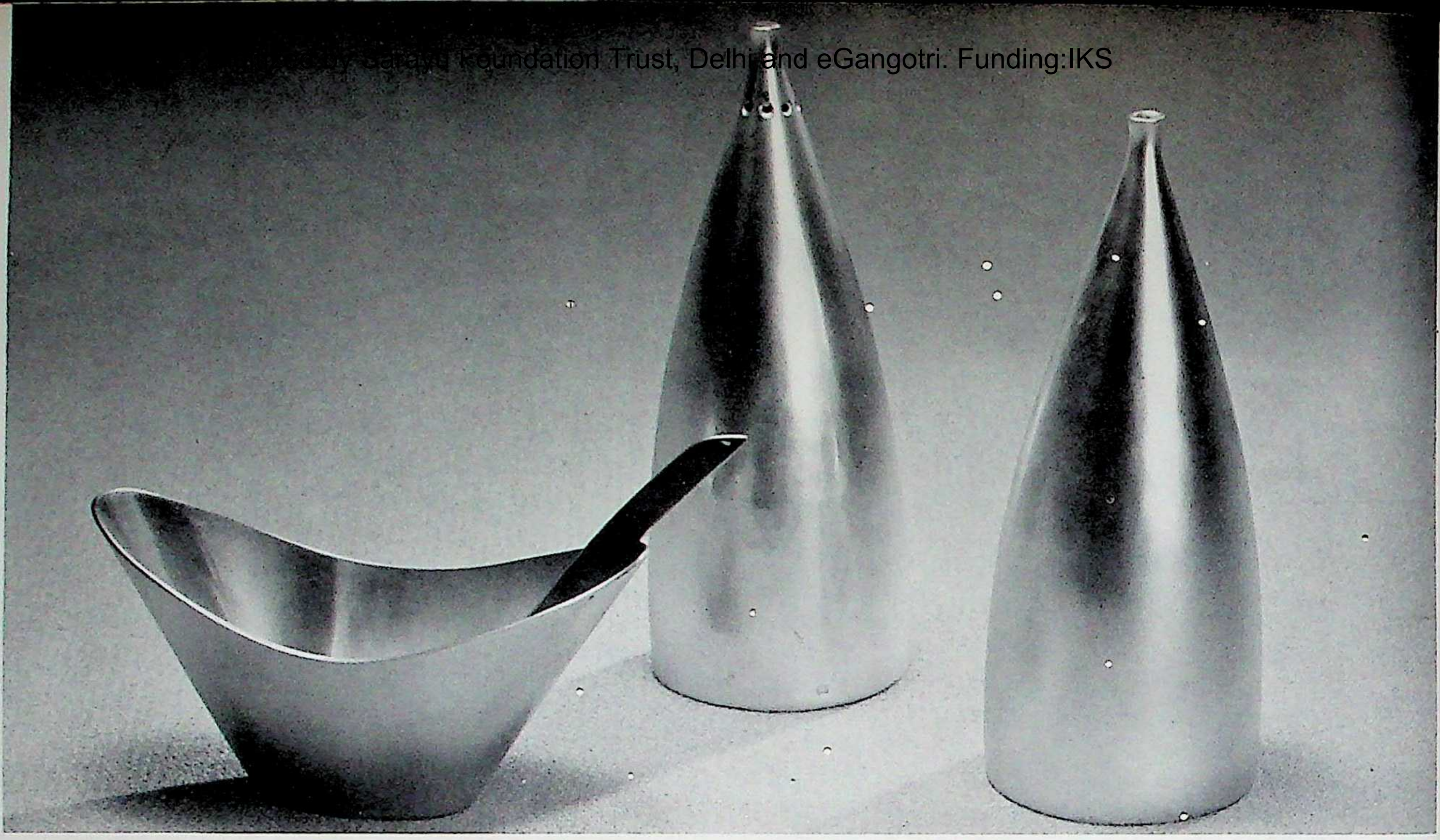
There are so many things to consider. Colour—tone—the evocative charms of black and white set against the possibilities of pastel and bright colours: the special implications of design and texture: the purpose of the paper—whether the user is trying to create a background or to attract the eye to a small focal area: whether the paper is to hold the room together, or split it up: the atmosphere desired, and—most important—the special use of the room.

A beautiful paper isn't enough. It must be the right paper for the right room. It must have a meaning. It must be good to live with.

. . . Oscar Wilde's last words are said to have been, "My wallpaper is killing me—one of us must go."

Green and yellow/brown rose foliage on white ground, P.R.87197; black/green marbled paper, 87288, and a fantasy of black on white, P.R.27458. All from Sanderson





Condiment set in parcel gilt designed and made by Gerald Benney. The salt and pepper pots are 3½ inches high. By courtesy of the Worshipful Company of Goldsmiths

Modern Silver

By KENNETH HOLMES

ART always prospered when it had good patrons. Silversmiths and goldsmiths flourished in early times due to the fact that banks were not in existence, and the lords and princes retained silversmiths to render the bullion into articles which were easily recognisable and difficult to steal. This stimulated craftsmanship. Later, as the country became more prosperous with the industrial machine age, silver found its place in the homes of the newly-rich, and the demand increased with the rise in the standard of living. This development suffered many setbacks, and the industry almost became extinct, through wars and their aftermath.

Even to-day, development of modern silver in Great Britain is severely limited, first by the imposition of a prohibitive purchase tax which has been retained for many years, and the high rate of income tax which has left little capital for the man-in-the-street to spend on his silver. Secondly, the industry itself has had little enthusiasm for encouraging new design, due to the cost of the metal itself, which has risen over six or seven times its pre-war value, and the high labour cost of re-tooling for production. A third factor has been the development of radio and television, washing machines and other household equipment which the younger generation looks upon as necessities, rather than silver. Many articles too, in an earlier age, usually made in silver, have now been superseded by efficient substitutes like stainless steel, plate and, in some cases, plastics.

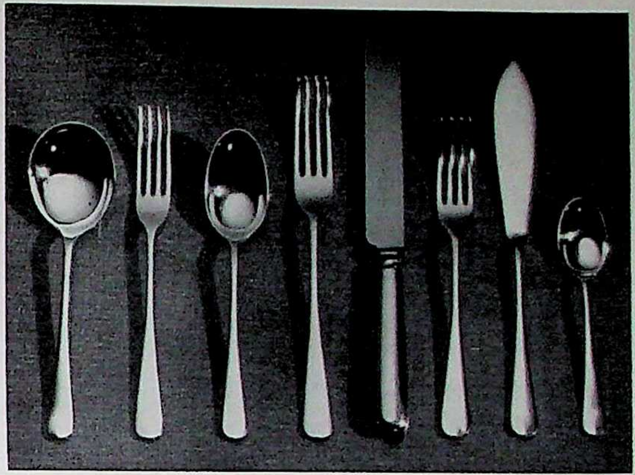
To a dying industry, the President of the Board of Trade, however, gave a certain amount of encouragement by repaying purchase tax on silver which was completely hand made, if recognised by one of two Committees as a work of art. One of these Committees was established by the Arts & Crafts Society of Great Britain, and the other by manufacturers and retailers under the Goldsmiths' Company. In such cases the design, and later the finished product, was placed before one of the Committees and if passed as a work of art, the purchase tax was refunded by the Board of Trade, after the craftsman had paid the purchase tax due to the Customs & Excise.

Nevertheless, this one industry, which has given great distinction to Great Britain in design and craftsmanship, has been penalised for too long, yet many of the younger craftsmen and the more lively firms have produced work in a contemporary vein of a very high order. The opportunity to see this is, however, very rare. In Coronation Year, the Goldsmiths' Company had an exhibition for two or three months of contemporary silver which was extremely well displayed in the Goldsmiths' Hall, and later went on tour. I am not, however, concerned in this review with presentation pieces, ecclesiastical silver, and trophies which are generally agreed as works of art, but with the utility silver, flatware, knives, forks and spoons, and hollow-ware, coffee pots, teapots, and the like, and which in all categories, except perhaps one example, and here and there maybe two or three copies, are not recognised for purchase tax exemption.

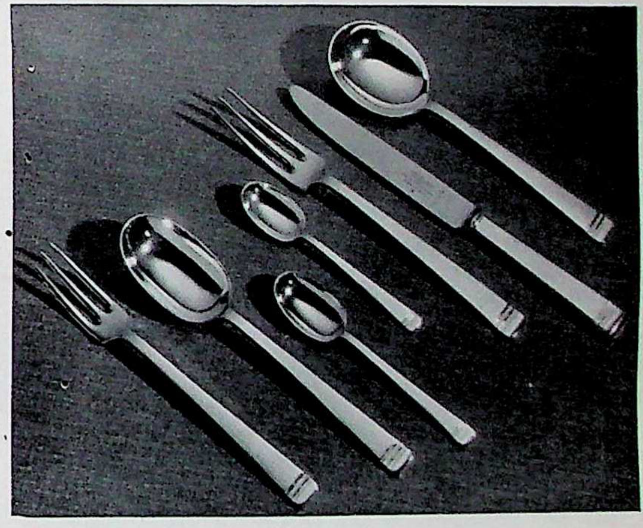
Silver is an expensive material. If it is too thick, then it requires more labour to manipulate. On the other hand, if it is too thin, a good deal of labour is needed to decorate and embellish it to give it strength. The right weight of silver used by craftsmen at the present day is probably giving the best value of silver that this country has ever known. In the finishing of silver, many of our craftsmen who, in olden days, would have left the marks of the hand made, nowadays tend to polish these out of existence.

Bearing in mind the traditional British standards of craftsmanship in silver and design which have been pre-eminent for a long time, particularly during the Queen Anne and Georgian periods, it is rather tragic that this industry has not been given more scope and opportunity to develop, through its younger craftsmen and younger firms, new forms in a contemporary manner.

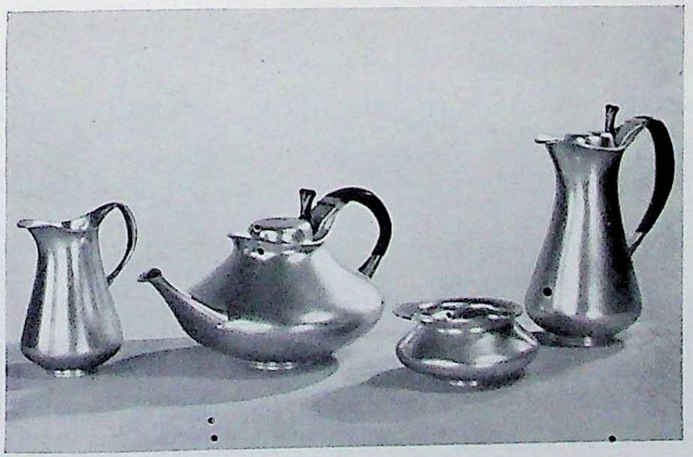
The lack of appreciation of silver, or knowledge of it by the younger generation and the newlyweds, is almost too tragic to dwell upon. The Council of Industrial Design's new Design Centre may give an opportunity for those interested in silver to see some of the best which can be



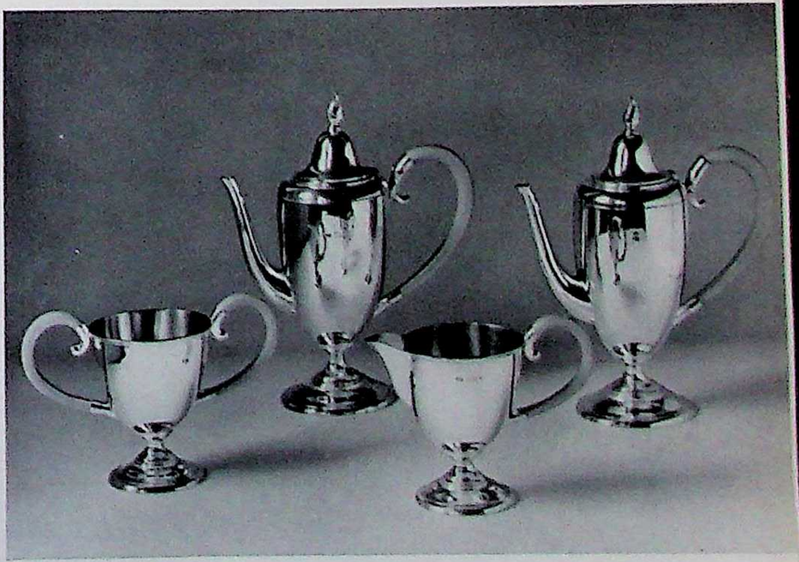
Traditional design in cutlery by Elkington & Co. Ltd.



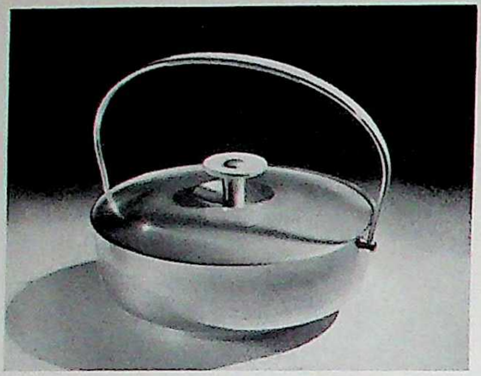
"Classic" pattern cutlery with three-pronged forks by Mappin and Webb Ltd.



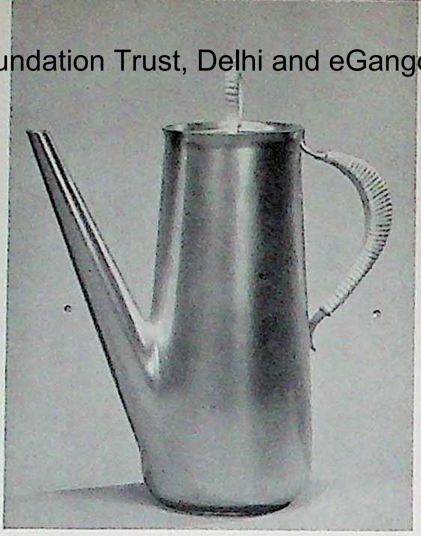
Tea set designed by E. G. Clements. Worshipful Company of Goldsmiths



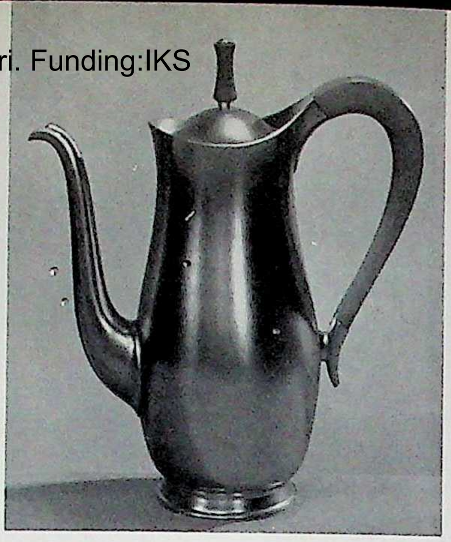
Coffee set with ornamental knobs designed by Kenneth Holmes and made by N. R. G. Poynton for Patons & Baldwins Ltd.



Muffin dish with cane knob and handle by J. E. Stapley



Coffee Pot with wicker handles by Geoffrey Franklin



Coffee pot designed by E. G. Clements for Worshipful Company of Goldsmiths

Modern Silver *continued*

purchased at the present day, and the Goldsmiths' Company maintain a large collection of modern silver.

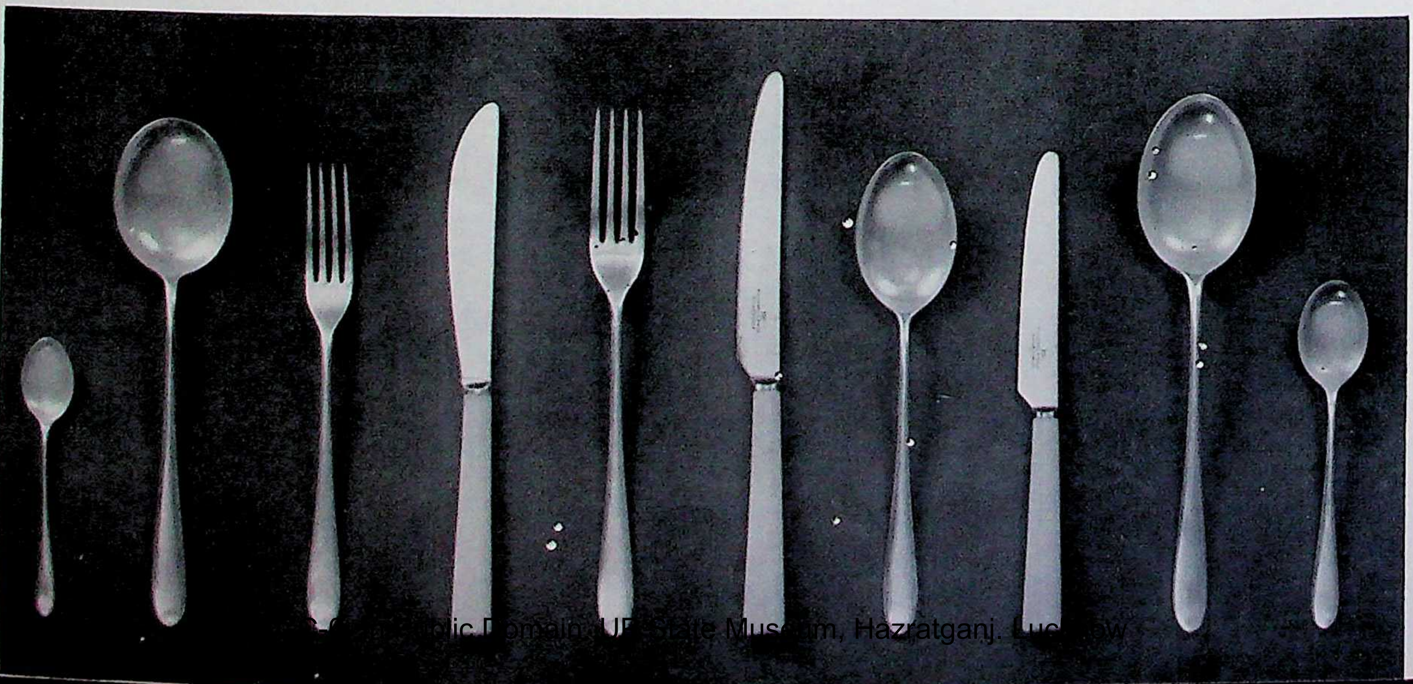
At the present time, the period of austere simplicity such as we saw in the era of Utility furniture is passing. There is a tendency now for a little more decoration, and that, more in the spirit of the rococo, appeals to many people to-day.

There are new developments and a new approach to design, and designs are appearing which have more than a modern flavour and are good of their type. New designs are emerging, largely from the Scandinavian countries, but also from other European countries, and there is evidence too from America, though small in relation to its size and possibilities.

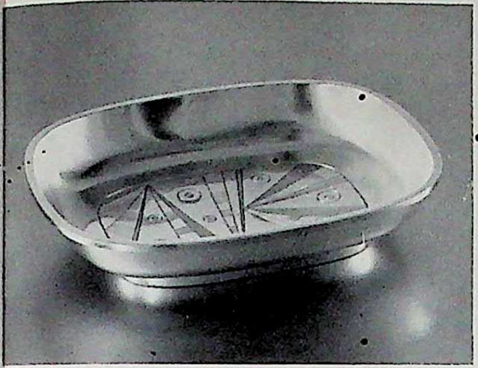
In flatware there is competition between the three-pronged fork and the four-pronged fork, and in so far as spoons are concerned, there are those which vary by having a little dip in the rim of the bowl and those which are horizontal all through. Then with knives, the old straight parallel knife which largely dominated the Victorian and Edwardian period, has given place to a longer handle and curved blade which will cut at almost any point, and is thus a more "international" blade, whereas in the older type, there was only one small part of the knife which would cut, and the long straight blade was of little use. The types and shapes of the handles now vary and plastic has been used in cheaper work, as well as choicer materials such as wood, ivory and porcelain.

Stainless steel, of course, is probably ideal for blades of knives, and much research has gone into producing stainless steel knives in one piece. Although spoons, forks and knives have been produced in plastic, they are unlikely to compete, except in a small way for salads and bowls, with the silver industry. With the new preparations for cleaning silver, a new era has arrived which cuts out much of the labour previously involved in cleaning. There are liquid preparations which can be put on with a brush or the silver can be dipped into the liquid, and an impregnated cloth is available which will keep silver bright for quite long periods.

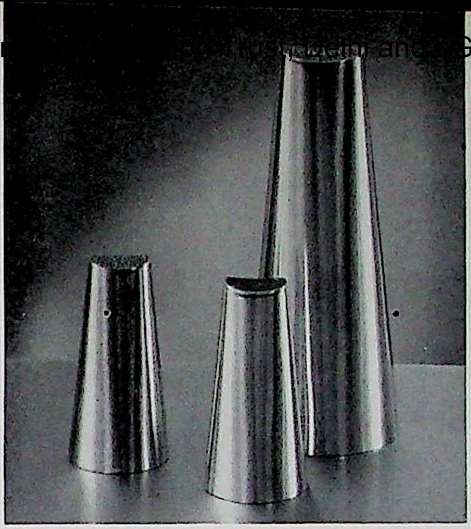
In flatware, the public have now a wide choice in design,



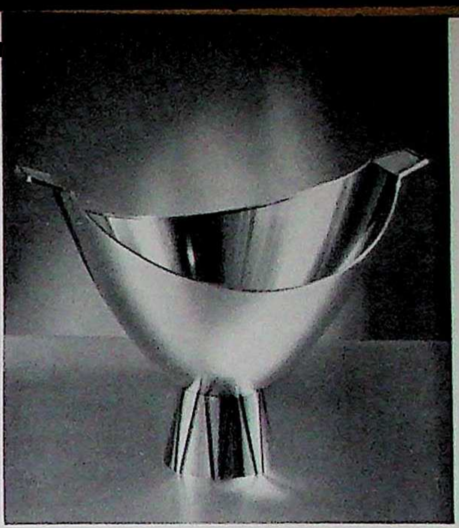
"Pride" pattern cutlery, a modern design, by David Mellor for Walker and Hall Ltd.



From Stockholm, silver dish with engraved ornament designed by Gustaf Janson



Salt, pepper and sugar sifters by Heinz Decker of Stockholm



Contemporary bonbonnière with geometric decoration by Heinz Decker, Sweden

quality and price, but it is very much more limited in teapots, coffee pots, and other choice silver. While many young designers and craftsmen are producing new work and encouraging the younger generation and apprentices by teaching, two trends are emerging—one following traditional lines, largely Queen Anne and Early Georgian, and the other, the unusual or unique specimens which sometimes tend to look often more like other materials, such as pressed pewter or steel. On the other hand, there is probably a greater variety, from round to squat, or elongated types in England than has been seen for many years.

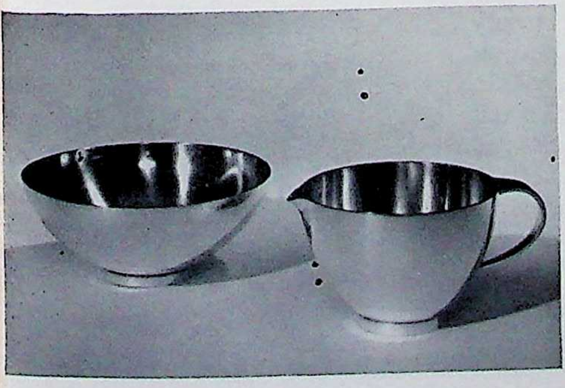
The production of much handmade work of an extremely high standard and the encouragement in the use of the machine to make silver more economical for the man-in-the-street, will open up many possibilities as soon as silver is released from purchase tax.

There is no country to-day producing better designs and better craftsmen than Great Britain, and even under the conditions I have already mentioned. The silver which was produced by N. R. G. Poynton and myself for British Overseas Airways Corporation brought a ready demand for this design in America, and has brought in royalties regularly for B.O.A.C.

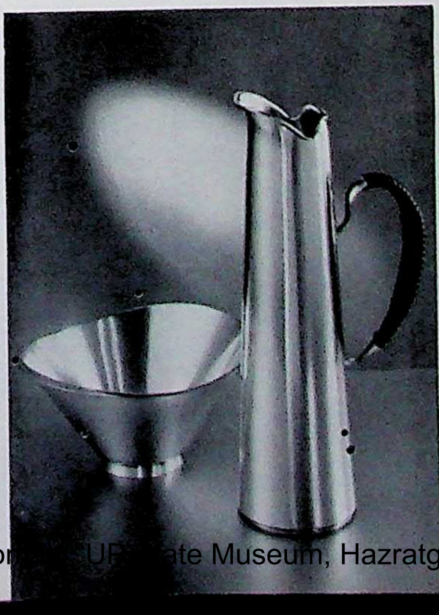
Denmark and Sweden are still developing distinctive new designs. Italy, more inventive than probably ever before, is producing new things which may emerge as works of art and prototypes. Some excellent work is being done by individual designers in the United States, in the Argentine, and in Czechoslovakia, but behind the Iron Curtain it is difficult to obtain much evidence of the recent work.

How far the silversmiths of Great Britain will be superseded by other countries who are being allowed to develop design and craftsmanship, not only over a wide range of utility objects, but also for ecclesiastical and presentation pieces, without hindrance, remains to be seen. No industry has been so penalised as the silver industry, nor so limited its patrons, who found for some time that it was cheaper to purchase antique silver than contemporary silver.

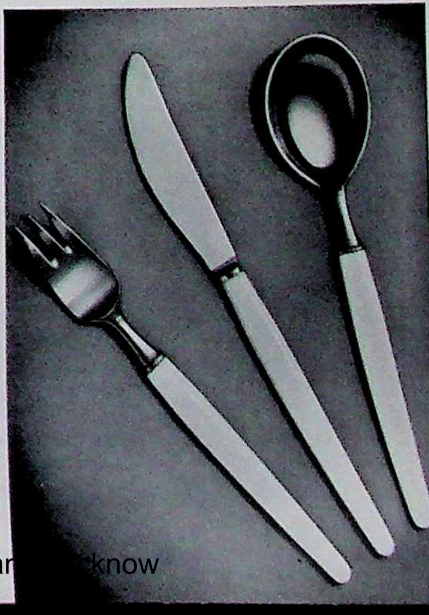
Danish sugar bowl and cream jug designed by Ellen Schlanbusch. Made by Just Andersen A/S



Silver jug and bowl with decorated rim designed by Heinz Decker



Stainless steel cutlery with celluloid handles by Tias Eckhoff. Made by Dansk Knivfabrik



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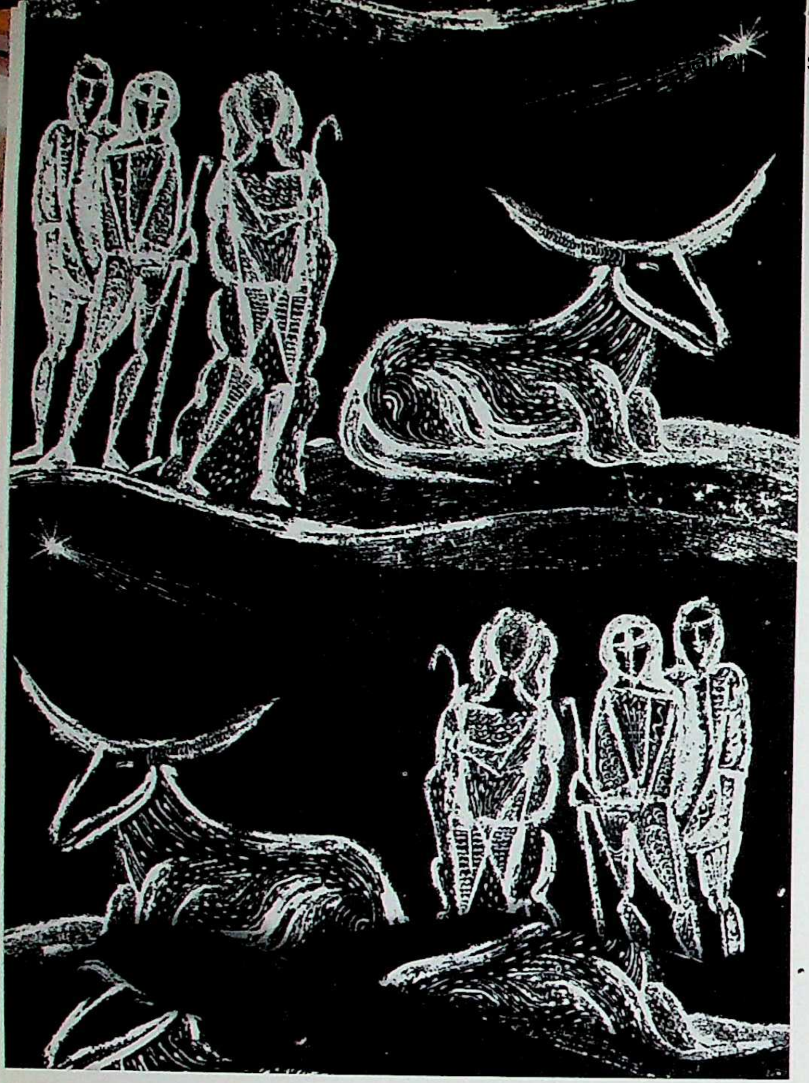


"The Herdsman." Screen print of white on black linen designed by Cecil Collins. Also white on lilac in cotton satin. *Edinburgh Weavers*

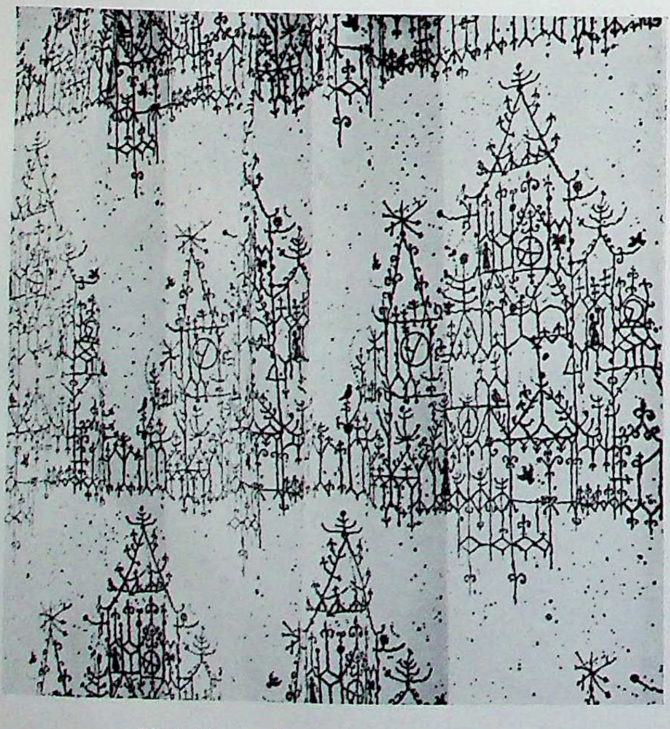
Plain or Fancy?

By LUCIENNE DAY

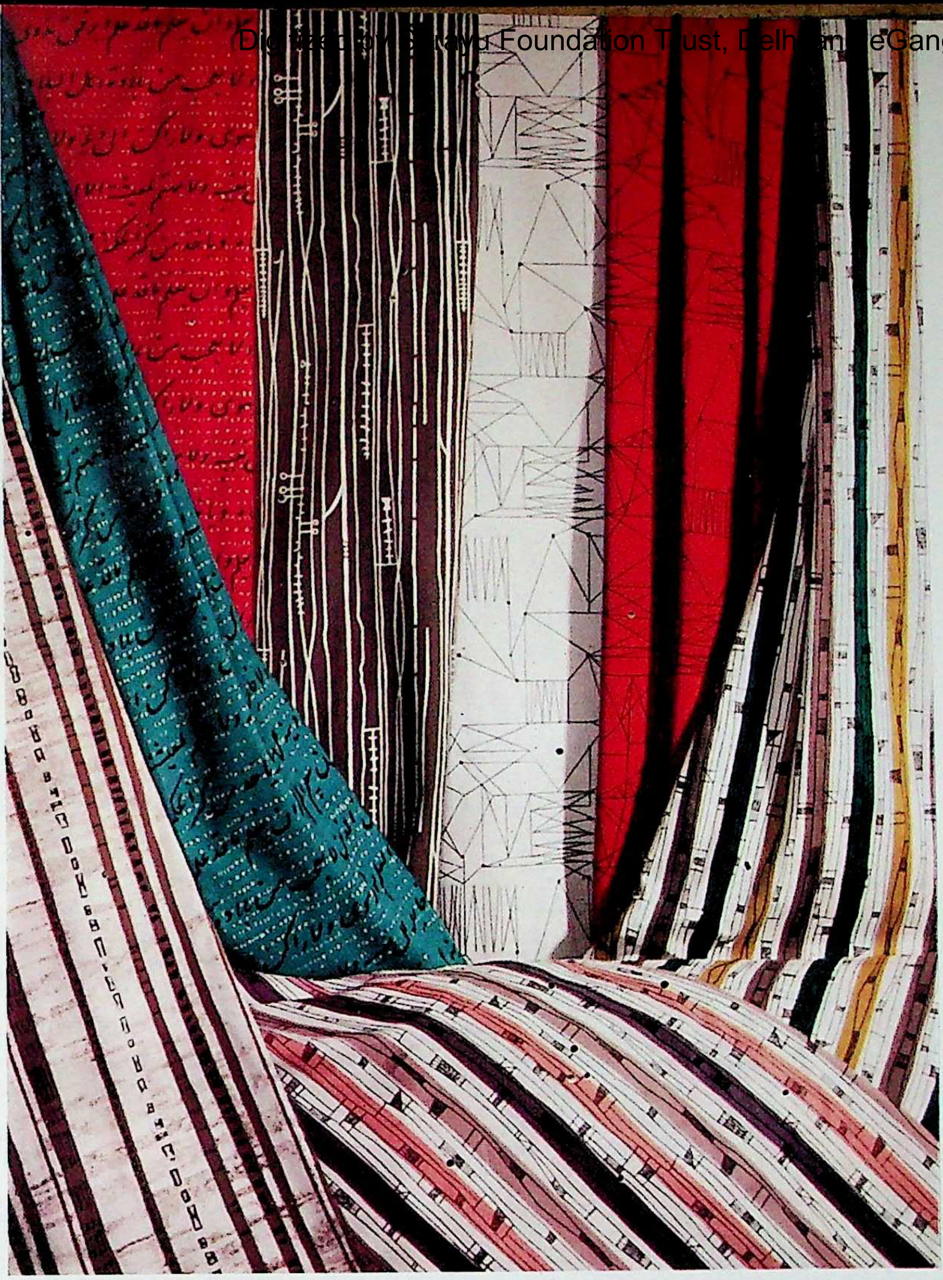
PEOPLE are often surprised when they enter our living room for the first time to see none of my prints at the windows or on the chairs. It is a large L-shaped first floor room and one has to look hard to find anything here of my design. In fact, there are only two small cushions covered in patterns of mine. There are long windows front and back—those in front have pale grey linen-crash curtains across the whole wall, and those at the back are plain orange-vermilion.

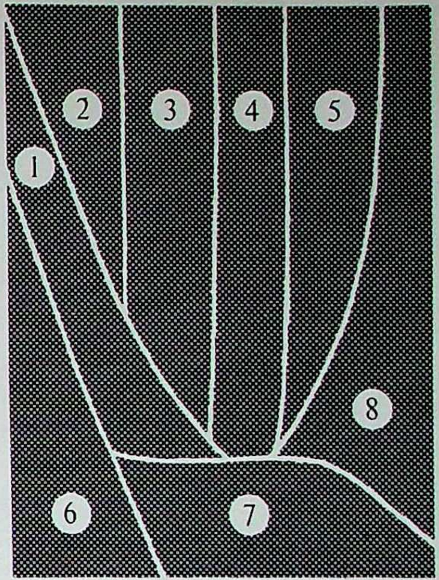
For a textile designer to say that she dislikes using her prints would be a dangerous admission; the inference might be that if she designed better patterns she would like them better! I don't think that is so in this case, and it wouldn't be quite true to say that I dislike using prints, but the fact is that I believe that a patterned textile should be used with some caution, and that great attention should be paid to what it is put with. It happens that our living room contains many differently textured areas. A wall of white painted rough bricks; a woven cane wall hanging; a ceiling of white cords forming a strong stripe-pattern against black; a mottled terrazzo hearth slab; hand-woven rugs, and so on, and to have used patterned curtains as well would have been just too much. Another reason is that it is wonderfully restful in the evening, after leaving the studio, where one has been wrestling with patterns for curtains, patterns for wallpapers, or patterns for dress prints all day, to go into this 'unpatterned' room. Or, in the middle of the day to take a design which one is bothered about and stand it against the plainness of the white bricks, to get a new view of it. These are 'occupational' reasons for not using printed textiles in this room—and I should add that they *are* in use in several other rooms in the house. In my experience the happy juxtaposition of pattern with pattern is quite difficult to achieve. It's easy to find, too, now that practically all household textiles can be bought with designs on them, that, without realising it, one hardly has a plain surface left to give value to the textured ones.

A printed curtain which looked magnificent in an exhibition, with acres of space all round and not much else,



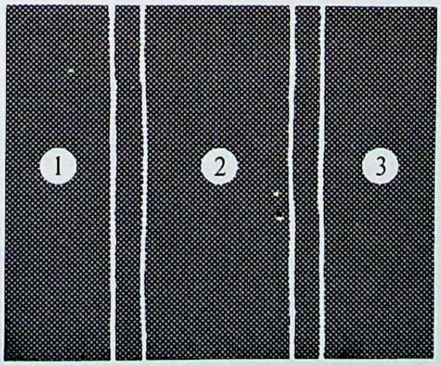
Black line on heavy rough-surfaced cotton. Designed by Beryl Coles for Horrockses





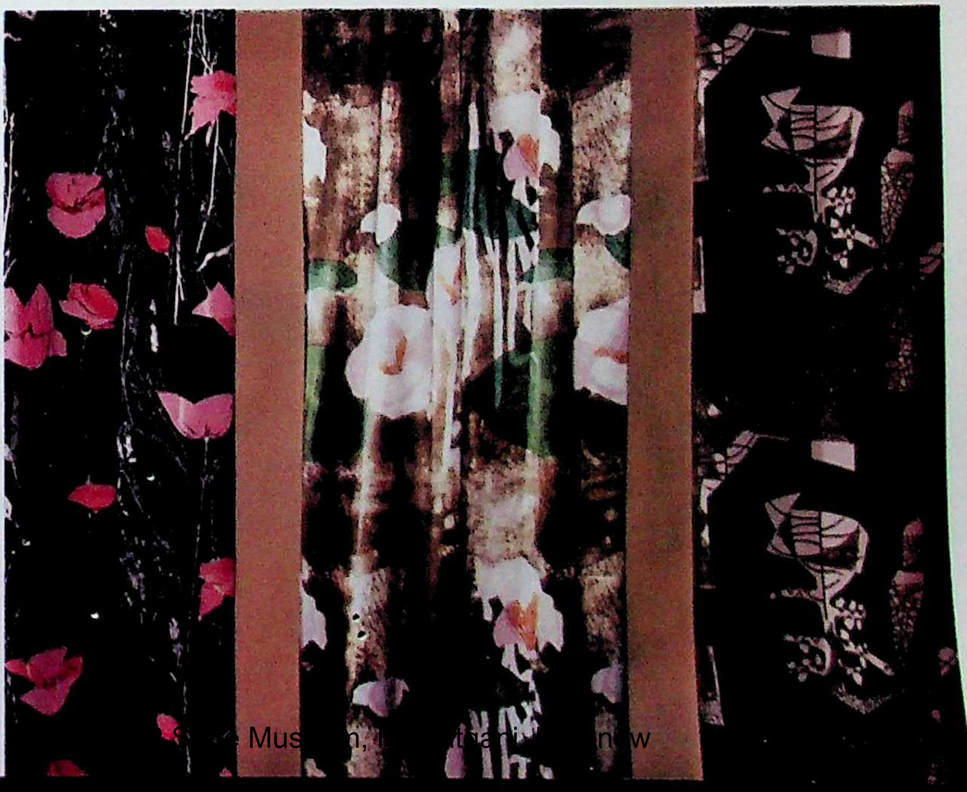
KEY TO FABRICS (*Left*)

Five printed cottons designed by Lucienne Day. "Script" (1 and 2) in jade and flame and also available in white, slate and sage; "Linear" (3) in charcoal; "Graphica" (4 and 5) in white and red; "Ticker Tape" (6) in olive; "Perpendicular" (7 and 8) in blue/pink and spruce/brown. *Heals*



KEY TO FABRICS (*Right*)

Three fabrics by third year students of the School of Textile Design, Royal College of Art. (1) Poppies and (2) Water Lily design, both by Gwenfred Jarvis; (3) abstract shapes on green ground by Ian Munro. All three designed for viscose rayon



"The Big Leaf" by Hans Tisdall, a very big scale design in two tones of green and black in linen or chintz. *Edinburgh Weavers*

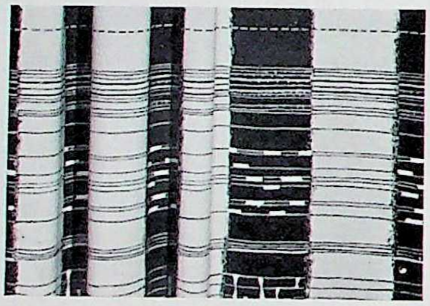
can be reduced to a garish, overpowering horror in a 12 feet by 16 feet room which already contains a textured carpet, one (or more) patterned wallpapers and some chintz covered chairs.

I, personally, feel happier with plain walls against patterned curtains and vice versa, though this, I know, is not a popular view at the moment. It is possible, of course, to use many patterns together successfully, but a correct balance is difficult to achieve, especially for those who are not specialists, and however well chosen they may be, there is no doubt that in small rooms they make for a feeling of crowding and restlessness.

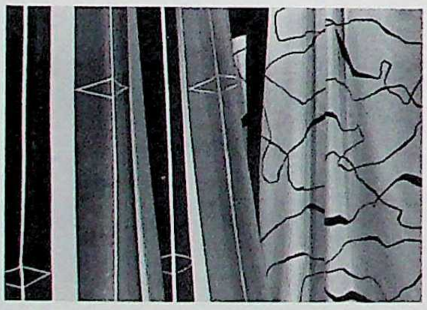
Because I am a textile designer I don't feel in any way committed to using printed textiles in every possible place; rather the reverse. I wish it were not such a general custom to feel that wherever there are windows, there must be curtains. I would rather do without altogether in some places and use instead roller or Venetian blinds, and then be really generous with the curtains in one main room. Here I'd prefer to buy a few yards more and hang them from floor to ceiling and wall to wall. Providing that the rest of the decoration allows it, this is where a bold 'feature' design can really do itself and the room justice. But, if for economy or some other reason one must use narrow strips of fabric each side of a window as I have had to do in our own baby's room, then I think it is pleasanter to choose a fabric with a background colour which is the same as the wall against which it hangs so that the small curtain area is not stressed too much. In our own case the wall is white, and the print is a simple one of mine called Lapis, of coloured rectilinear shapes on a white ground. At this point I should like to put in a plea for white fabrics. We live in a London house, well within 800 yards of two soot-producing power-stations, and yet these curtains, as well as others in the house, which are quite ordinary heavyish cotton (not a dust repellent synthetic) are rarely washed more than once a year and still manage to look reasonably fresh and gay at the end of it, more so than some coloured ones, because of the extremes of tone. Fairly frequent brushing down (or vacuum brushing) is useful, and of course a really close-textured lining, which helps to prevent the fabric itself from becoming nothing but a filter for the sooty air which blows in.

In the very few years since the end of the war, a new style in furnishing fabrics has emerged. Thinking back and seeing this period as a whole, I suppose the most noticeable thing about it has been the reduction in popularity of patterns based on floral motifs and the replacement of these by non-representational patterns—generally executed in clear bright colours, and inspired by the modern abstract school of painting. For a conservative country like ours, the new designs were accepted extraordinarily quickly. Probably everyone's boredom with wartime dreariness and lack of variety helped the establishment of this new and gayer trend.

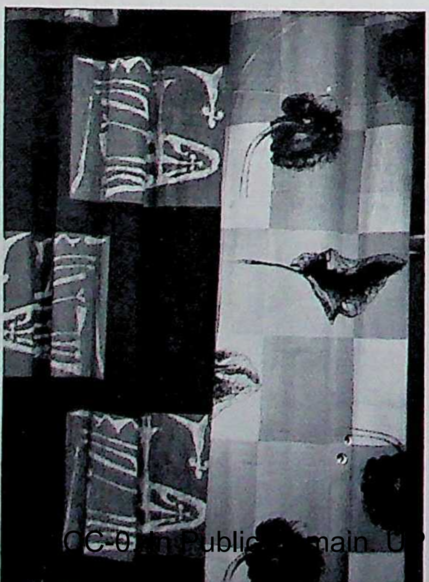
continued on page 87



"Highway" by Lucienne Day. In charcoal, red, mushroom, blue and olive. *Heals*



"Thermidor," a cotton velvet in blues and light green. *(Far Right)* "Smoke," black on off-white cotton velvet. Also yellow on midnight blue. *Woollands*



"The Grape," in brown/green linen with white, designed by Geoffrey Clark. *Edinburgh Weavers*

(Far Right) Leaf pattern on viscose rayon, designed by Iris Hemmings, Royal College of Art

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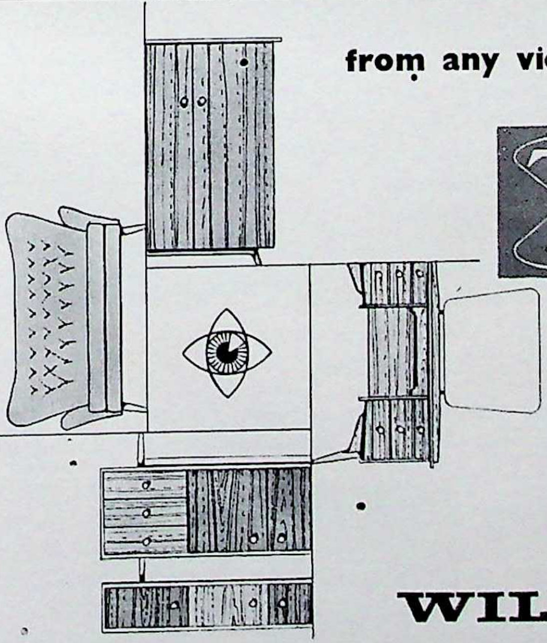

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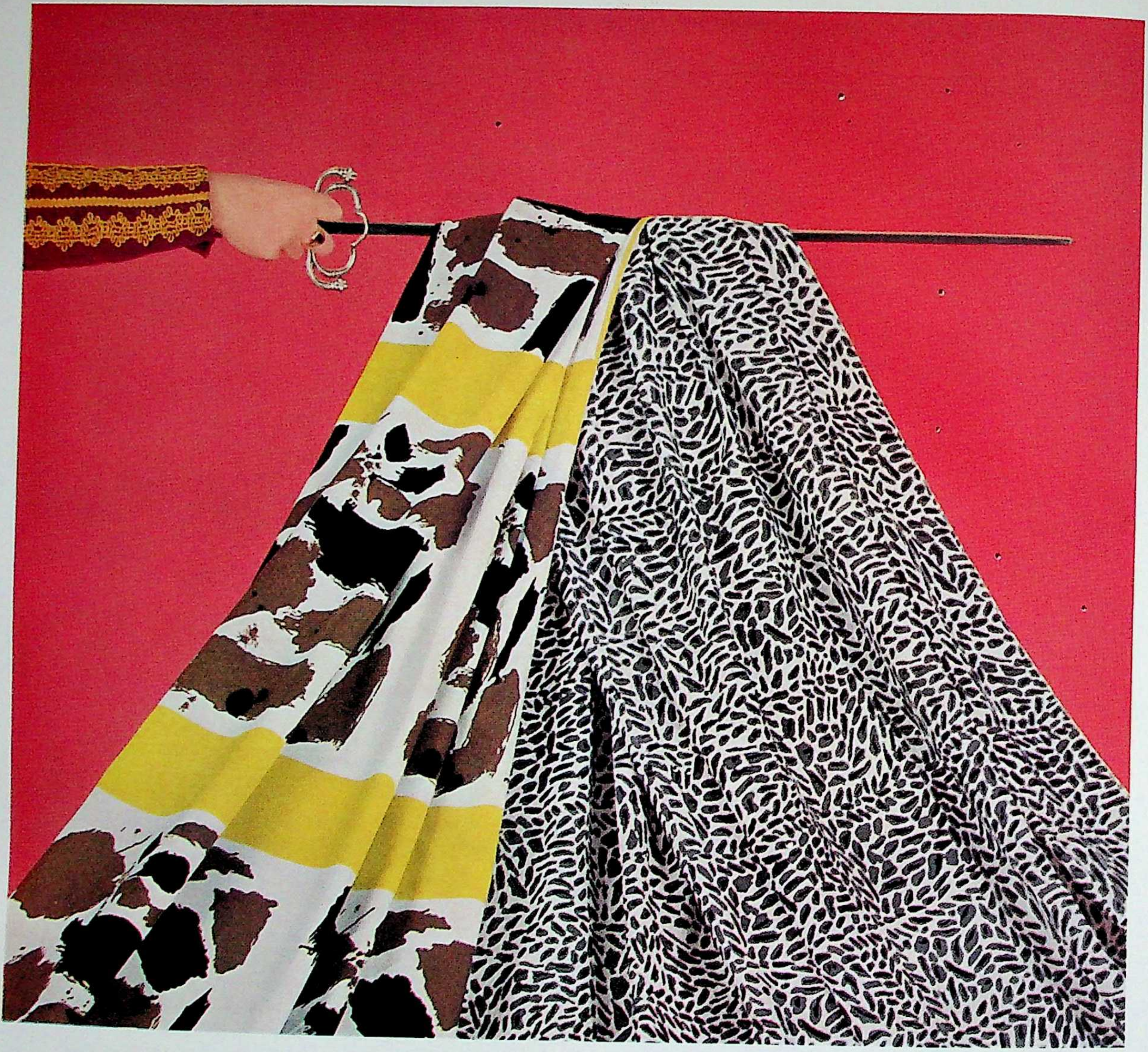

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DAVID
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FABRICS

On the left S.P.155, and on the right S.P.154, from the Iberia range of designs by Louis le Brocquy

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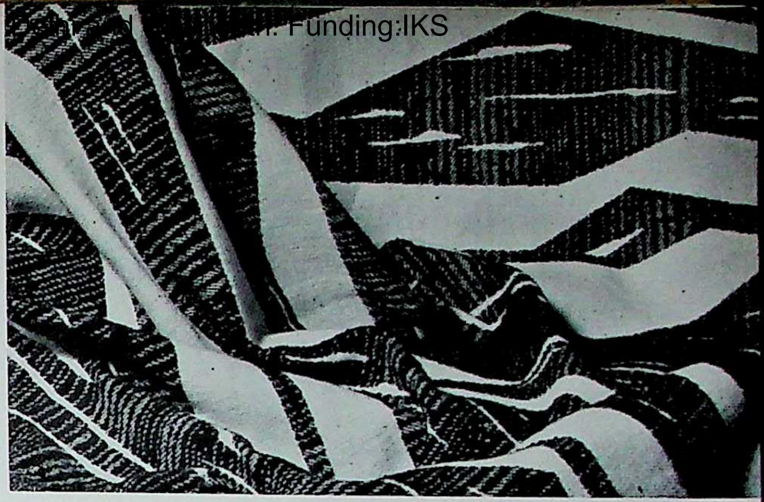


"Onda Nera" by Contessa Colbertaldo, woven in cotton and rayon. *Edinburgh Weavers*

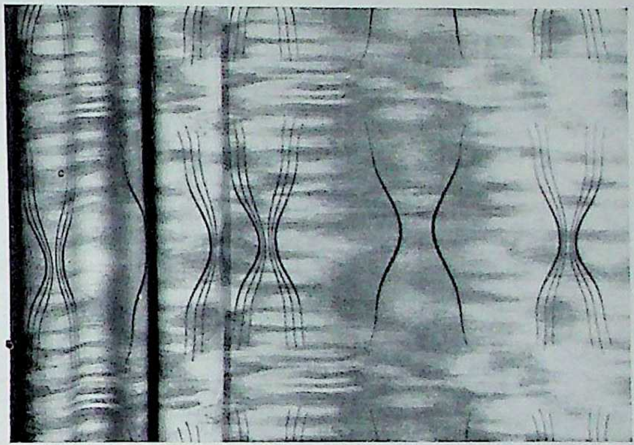
Plain or Fancy? *continued*

A great deal of thought and worry went into those early post-war designs, created by designers who knew they were offering the public something unusual, and perhaps difficult to accept at first. Many of them, though gay and unconventional, were well-drawn, well organised and restrained. Unfortunately, the quality of *naiveté* which was inherent in this trend seemed to be superficially easy to copy, and in a year or two the market was flooded with riotously coloured 'abstracts' which were unconsidered and crude, on cheaper and cheaper cloth.

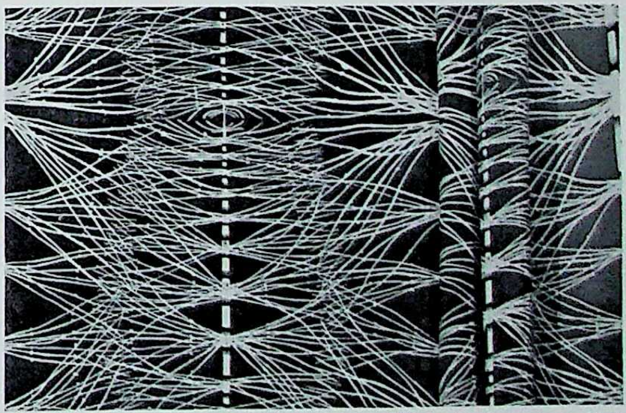
A medium-sized repeat was characteristic of these patterns designed for the 1½ yard windows of flat-blocks and pre-fabs. While it was obviously perfectly right for producers to cater for public requirements, one got very tired of these neither-large-nor-small patterns, even if one had happened to like the designs themselves. I think the answer for small windows lies, not so much in scaling down every pattern to an accepted norm, as in getting away from the formal boxiness and traditional repeat plans upon which these patterns, for all their modernity of content, were almost always based. Or, to use really small patterns, where their very smallness and geometric layout add to rather than detract from their essential character. These need no advertising. Everyone must be aware of the charm of neat checks, spots, miniature sprig patterns,—but enlarge them to a middle-size and their quality is lost.

There are, at last, signs of abatement of the 'crude-abstract' craze. And though at its worst it produced a great many patterns of very poor quality, both in cloth and design, it has at least helped, by familiarising the housewife and bringing down the cost, to make the use of modern printed textiles more popular.

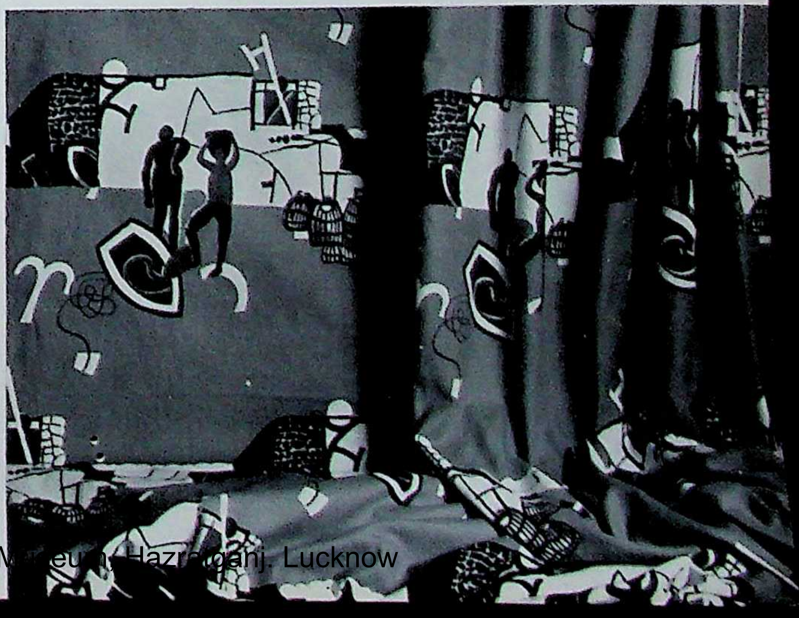
In the last year or two there has been a definite move among some designers towards greater simplification and therefore more dignity; more attention to detail and to colour relationships, less colour in a single pattern, and above all for designs of a more diffuse and textural nature where the repeat is cleverly disguised, so that one is not immediately and continuously aware of it. This is largely, I think, where the skill of a good print designer lies. Someone once said to me (a graphic designer who should have known better) "Designing a printed fabric must be very easy. You just choose a motif and then repeat it all over the cloth, don't you?". It is not enough to 'choose a motif,' nor enough to 'have ideas' and to be able to draw. There must also be the ability to weld the single units into a homogeneous whole, so that the pattern seems to be part of the cloth rather than to be printed upon it. One must be in touch with current thought in the other branches of interior design and dress print design too—and also, if possible, actually to have lived with one's own prints as curtains. I know that the errors in judgment I have sometimes made with my own prints in my own house have taught me a great deal about what *not* to design next time.



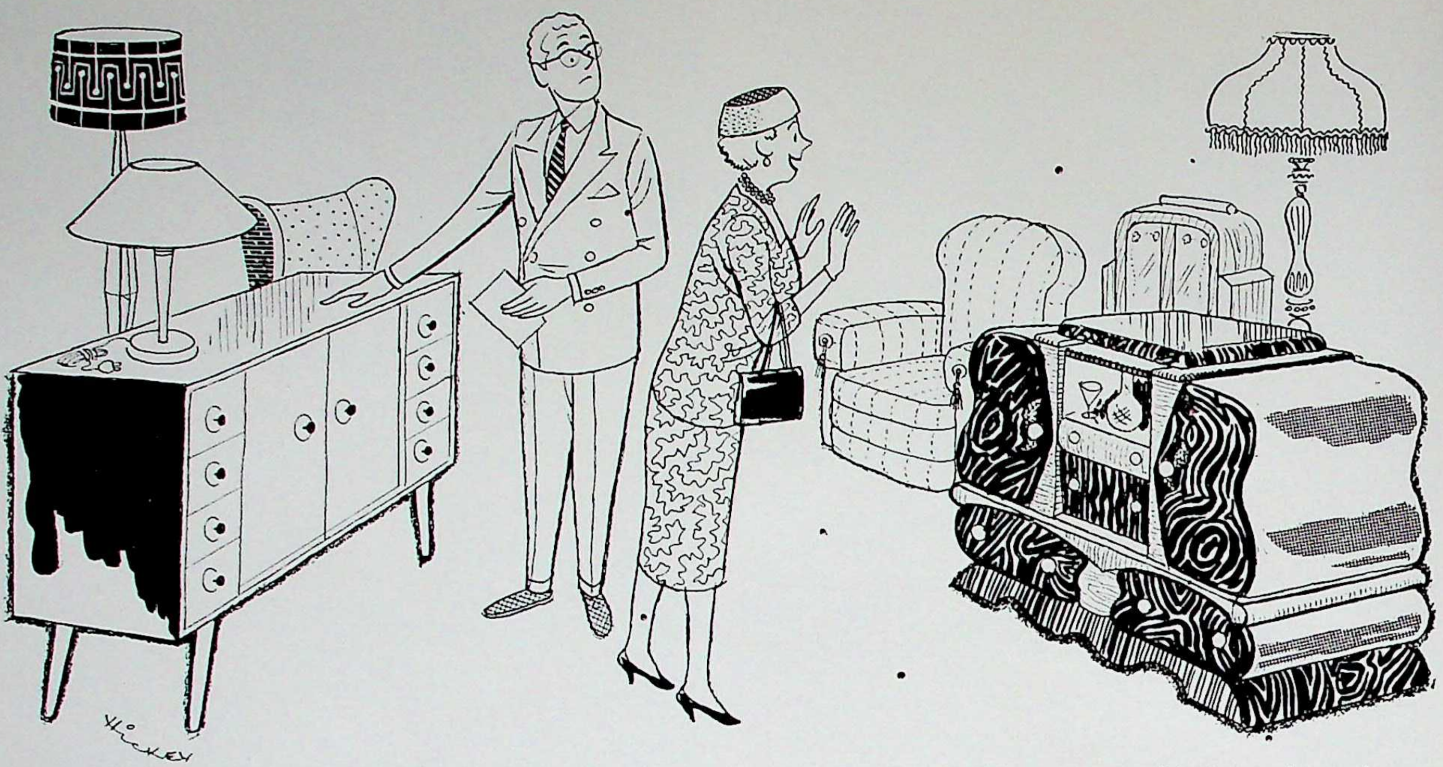
"Elegance" by Paule Vezelay in roller printed cotton. *Heals*



"Mare's Tail" by Edward Pond. In seven different colourways. *Heals*



"The Fishermen" by Keith Vaughan. Hand screen print in cotton and linen. *Edinburgh Weavers*



Look before you shop. Don't be deceived by superficial glamour; remember you will probably be living to-morrow with what you buy to-day

Glamour, Glitter and Gloss

By PAUL REILLY

"IT'S O.K., but there's no love in it," said the housewife looking at a piece of bare bones modern furniture. "Now show me some proper brown furniture," said the North Country woman when offered some pale oak. "Come and see our new range of bulbous furniture," blared the Manchester dealer across his two-column front-page advertisement.

What is the factor common to those three statements? Is it design? Hardly, since none of the three speakers was particularly interested in styles or movements. Is it utility? Again not, since skeletal modern furniture can be as useful as the water on the knee of a "Jaco" table.

And yet there is a link, if only an emotional one, between "love," "proper brown" and "bulbous," and it is one that designers may ignore at their peril. A distinguished critic once identified it when he said that there exists in man (and probably more so in woman) a certain feeling which has been called "horror vacui"—the distrust and dislike of the empty space, of the plain, the simple and the unadorned. In other words most people like a bit of gilt on their gingerbread, something to catch the eye and to give the appearance of wealth and well-being.

It is not a very elevated demand, rather a natural instinct. The more educated the taste, the more acute the perception of simple forms and linear graces, but only a small minority can get full enjoyment from contemplating the purity of an ancient Chinese vase. The average eye gets more pleasure from a piece of naturalistic carving in which familiar fruits or foliage can be identified. A German pundit once said of the Englishman that he can understand only two things in painting—portraits and anecdotes. Is it the same perhaps in design? Does the average Englishman respond only to the familiar and the easily comprehended?

It may be so. Indeed the story of the English home suggests that the Englishman hugs the coasts of the known and shrinks from sailing boldly forth under the stars—to paraphrase the late Professor Lethaby—or, as the same German professor has put it, the Englishman "is far from being the complete individualist who seeks to be different from the rest. On the contrary, he is very much the herd man. He wishes to be left alone, lord in his castle, but inside that castle exactly like anyone else."

What relevance, you may ask, have these thoughts to the subject of this book—the Ideal Home Book, and what connection with the title of this article—Glamour, Glitter and Gloss? In one sentence it is this: the modern movement in design, having discarded the clutter and jumble of familiar ornament, having established sound principles of function and fitness for purpose, having itself matured from its square spare bare phase into something more graceful and more decorative, is now faced with the challenge of capturing a mass following without forsaking its own real values. In short, how to wean the public from the obvious appeal of glamour, glitter and gloss without itself falling for the three G's. There is a real problem here since the very success of modern design has been born of its own mellowing. In the days of its intellectual puritanism there was no hope of its appealing to a wider audience. In the days of its new humanity it is on the verge of popular acceptance. The temptation to pander has never been greater.

Let me give some examples. In furniture before the war there was an unbridgeable gap between commercial production and the ideas of the *avant garde*. Commercial production was loud, shiny, ornate, with sun-burst veneers and swelling bosoms; modern furniture was taut, pale, angular. In the post-war years there has been a rapprochement between the two. The Utility designs to some extent disciplined the trade, while our modern designers were seeking more graceful silhouettes and warmer timbers. The result has been that modern furniture now finds its way into homes which were formerly the exclusive preserve of the "trade." And the trade has not been slow to spot this. They too have adopted modern silhouettes and contemporary shapes, but knowing their market well they have given it just that bit of exaggerated emphasis which distinguishes the "repro-contempo" from the real thing. In the battle for public taste the second-rate is still ahead of the first-rate, but now so many more forces are committed, so much more capital invested, that the "moderns" also must begin to think commercially.

Let us take another example—radio and television.

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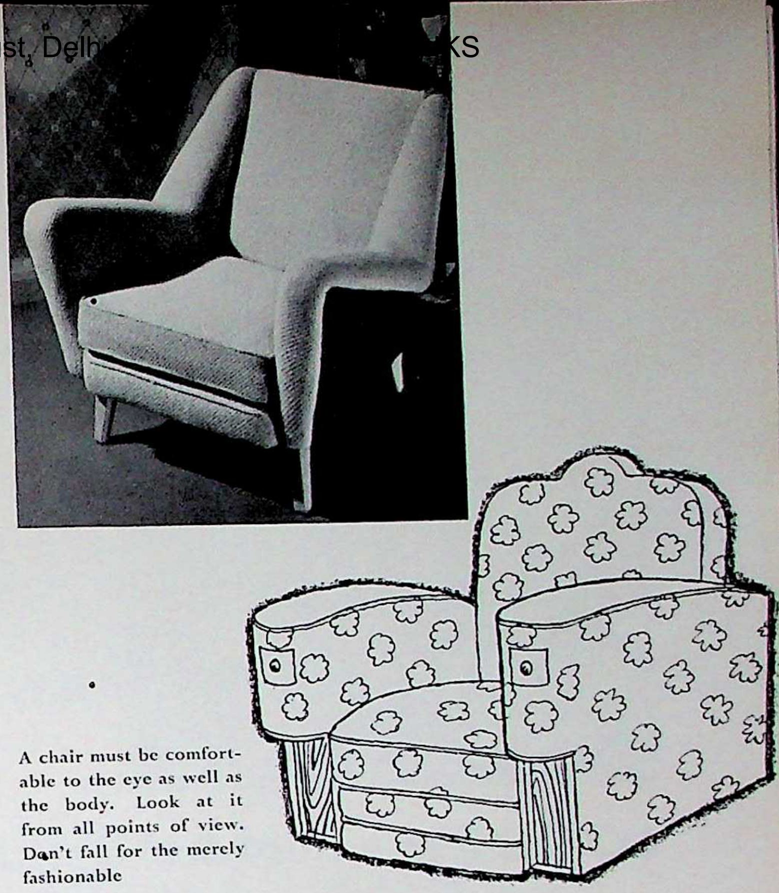
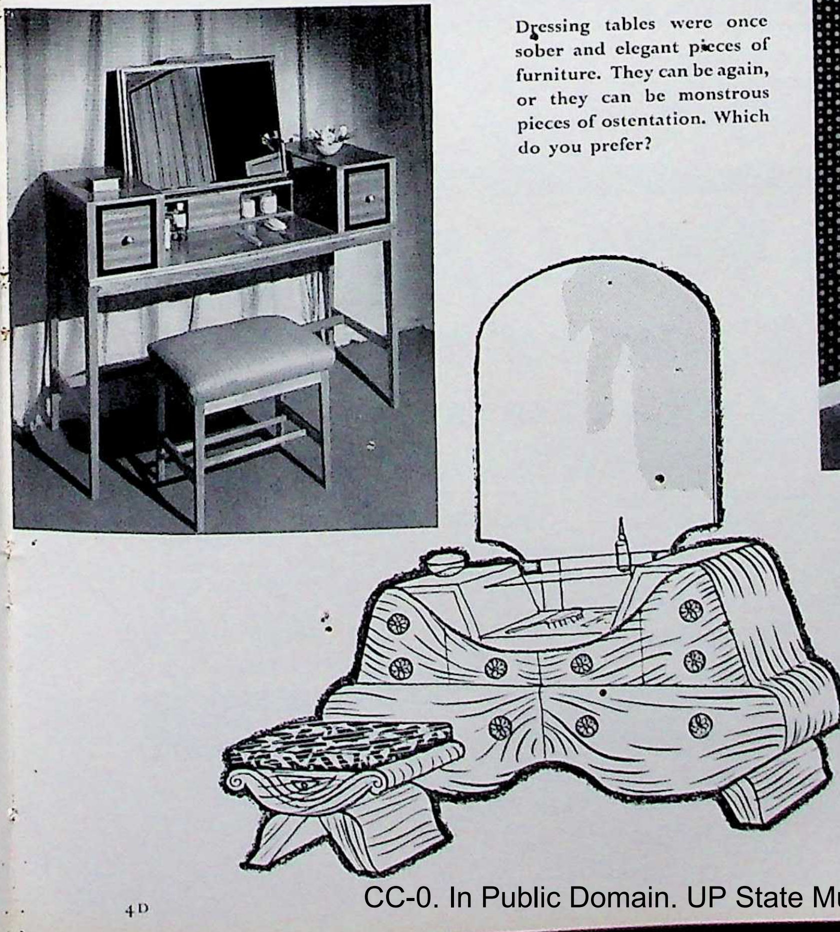
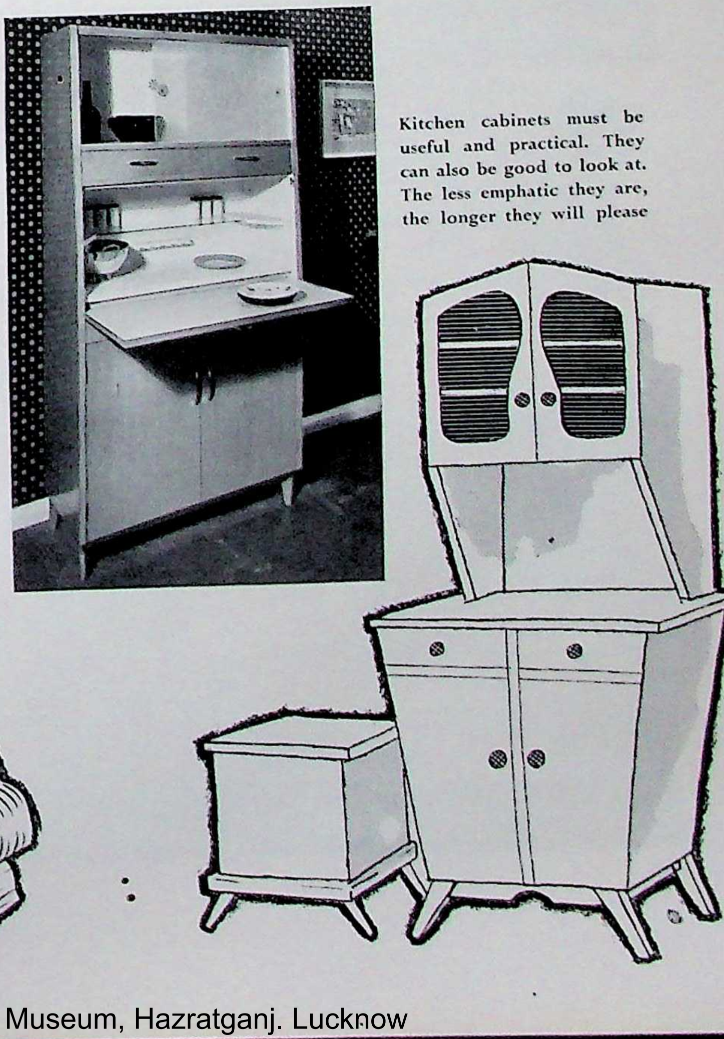


A chair must be comfortable to the eye as well as the body. Look at it from all points of view. Don't fall for the merely fashionable



Dressing tables were once sober and elegant pieces of furniture. They can be again, or they can be monstrous pieces of ostentation. Which do you prefer?



Kitchen cabinets must be useful and practical. They can also be good to look at. The less emphatic they are, the longer they will please

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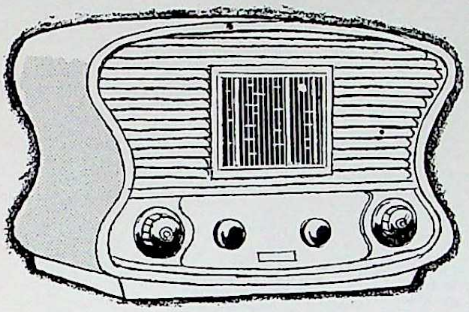
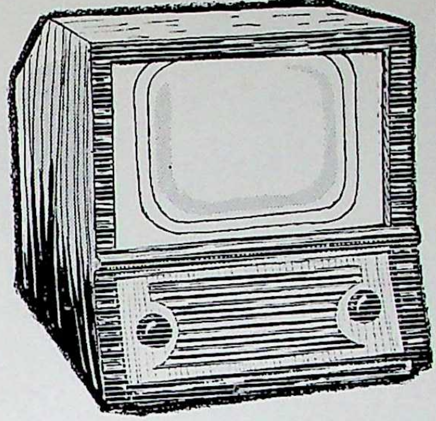


What do you ask of a radio or TV. set? Good performance, of course, but also good manners. Of how many can this be said?



Glamour, Glitter and Gloss *continued*

Originally there was the same gap between the extremes. Before the war the choice was between, say, Murphy and the rest. Now the rest have caught up. All shapes are much the same; other things being technically equal, bulk sales turn on catching the eye. Radio and TV. have, moreover, almost become fashion industries with new collections being unveiled each year at the Radio Show. With carcases practically standardised what is left? Details, of course—details of dials, grilles, knobs and trim—and thus the door is opened again to our three G's. The story seems to have come full circle, from glamour through sobriety and back to glamour again, spurred on this time by brazen imports from the Continent. What is our conscientious designer to do? Turn his back on sales or come into line? Stick to his sober good taste or let fly with some brass and cellulose?

Let us look at pottery—an industry which has been through the fires of controversy. Not long ago the choice was between on the one hand various renderings of traditional themes, and on the other the simplest, anaemic bands and squiggles. To-day there is plenty of choice, with more and more makers thinking up new patterns, but here again, in the contemporary field, the noisy and eye catching seem to be in the ascendant.

In crystal glass, an industry with a long history of loving craftsmanship, the choice still seems to be between traditional, elaborately cut patterns and plain unadorned shapes. Modern design as yet seems hardly to have been attempted by our glass makers, for the very good reason that simple patterns devoid of ornament make no call on the traditional skills of cutters and engravers. But is it not possible to design new shapes and patterns acceptable both to those who like new ideas and to those who cherish an ancient craft? The fact that so many cheap moulded glasses imitate hand cutting reveals a popular following for this kind of enrichment. It is the same problem as before.

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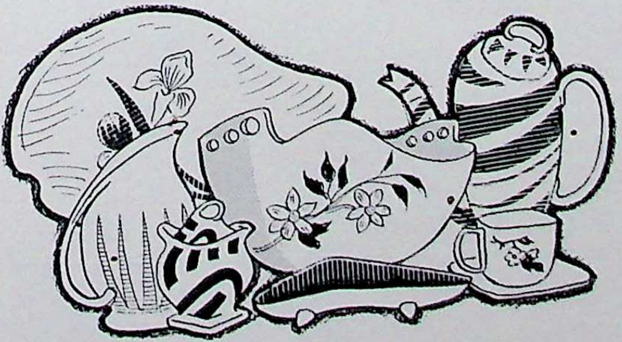
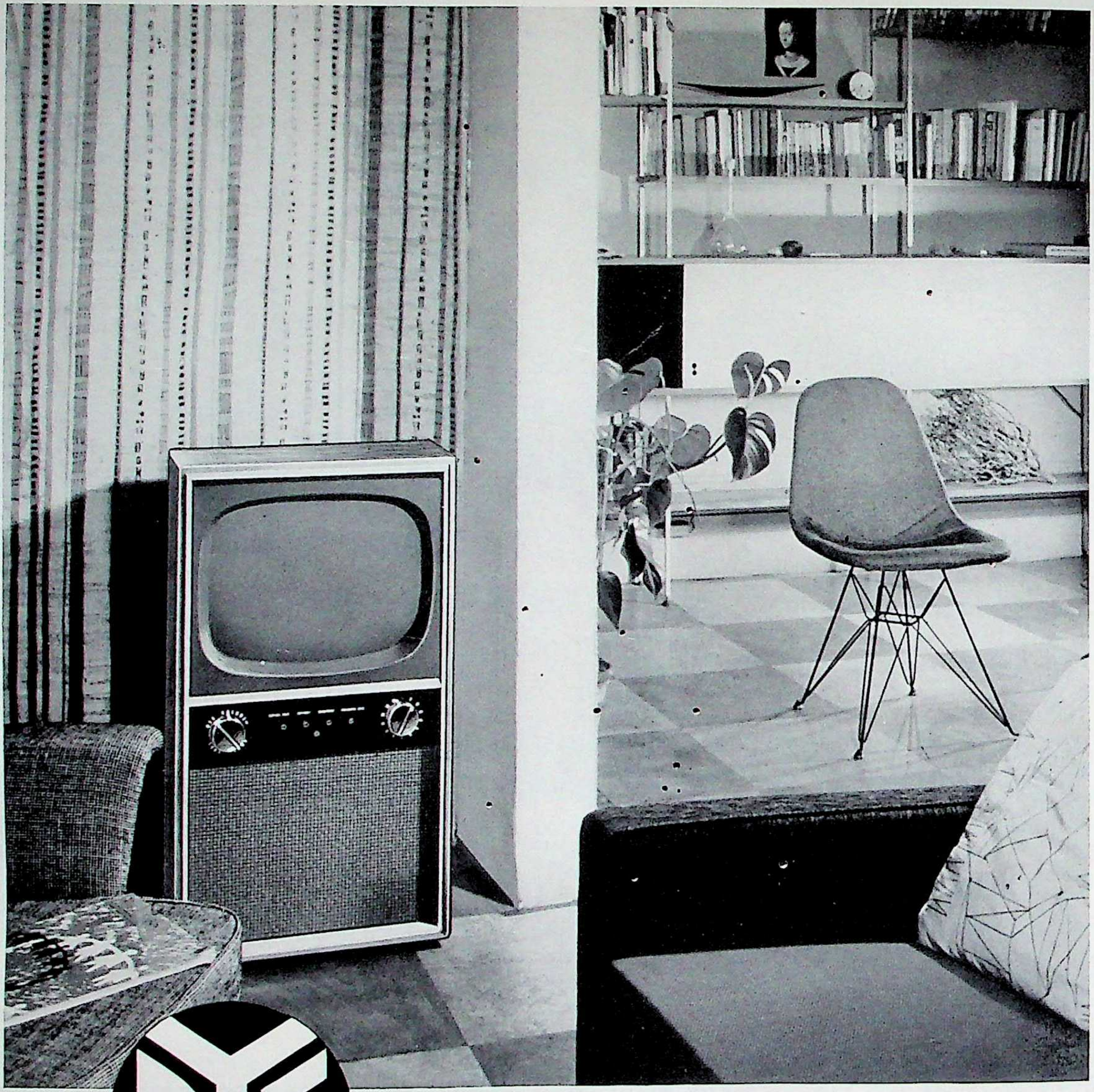
We should welcome new ideas in this oldest of industries, but why so many distorted shapes and strident patterns? Good pottery design is a combination of good shape and pattern





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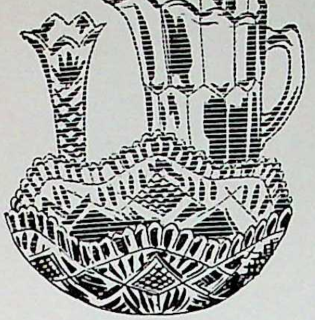
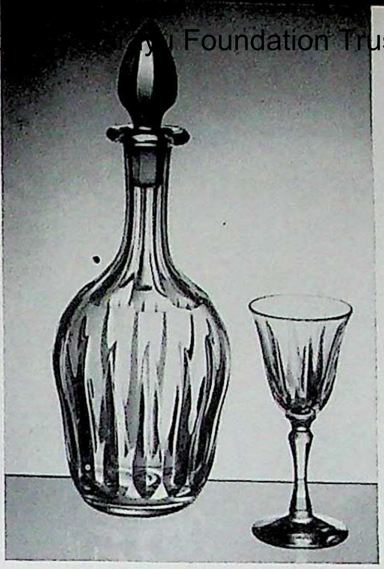




Glass, particularly crystal glass, is a material with properties that can be either enhanced or destroyed by decoration. Death by a thousand cuts is not the answer

Glamour, Glitter and Gloss *continued*

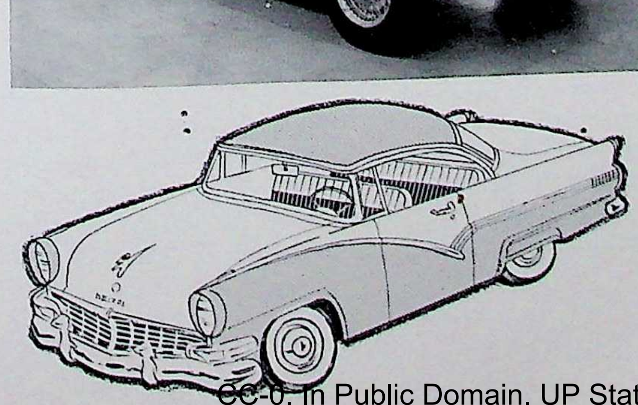
People like pattern, but what they are offered is so often poor stuff.

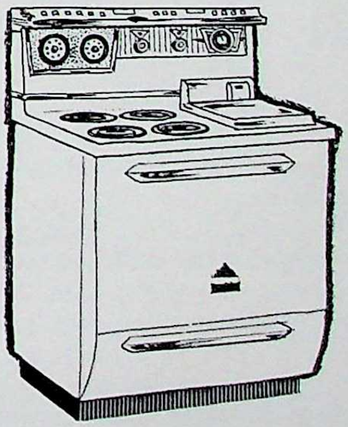
Think of those familiar items of kitchen gear—the cooker and the refrigerator. They too have graduated from immature beginnings to sensible practical shapes, free from dust traps and protrusions. But what is now happening to these functional designs? It seems that the motor car industry, and the American one at that, has stepped in to tell cooks what they should have—chromium bandings, dashboards with glittering eyes and dials, appliquéd name-plates of gilt or chrome with signatures taken straight from "borax" car bonnets. The manufacturers themselves will often regret these things, but what can they do, they say, if it is what the public wants.

I recall a visit to a wallpaper manufacturer who was showing me his fine collection of new papers, all original and imaginative patterns by good designers. We came to a version of one of them with the motifs printed in gold. "It's funny how the gold cheapens it," he said, "but it sells like hot cakes." There we have it in a nutshell. Gold cheapens, gloss and glitter look common, but the market wants them. Glamour means sales appeal to the multitude.

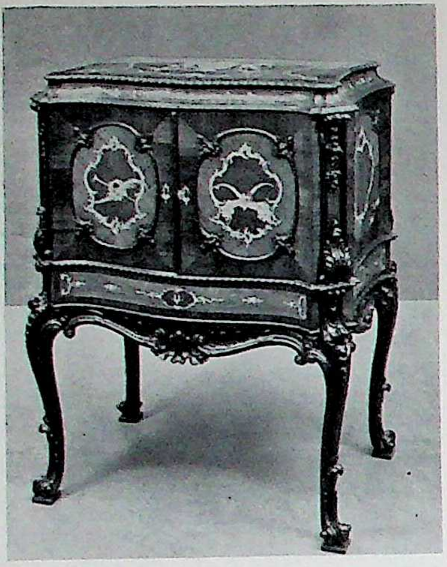
So what is the solution? Several of our leading stores—Heal's, Woollands, Peter Jones, to name only three—are perhaps pointing the way. Their buyers are selective, seeking the new and the interesting, recognising the strength of the tide towards more enrichment and more detailing, but resisting trivial applications of ornament that serve no other purpose but to attract attention. Sir Herbert Read once said that all ornament should be treated as suspect, but he added "the only real justification for ornament is that it should in some way emphasise form." The modern movement is now ready to accept that justification. It would be a sad dénouement if just as modern design looks like winning its uphill struggle, it should slip from the summit into another welter of competitive glamour.

But the real answer lies with our manufacturers and designers. If the former will pause to consider the success of good modern design and if the latter will stop to sense the market, it should be entirely possible to satisfy all comers. A good designer should be able to meet the call for decoration and ornament even more effectively than the obedient draughtsman who dishes up the glamour at the sales manager's behest. This country is at last again richly endowed with talented, well trained, and enterprising young men and women who are ready and willing to tackle these problems.

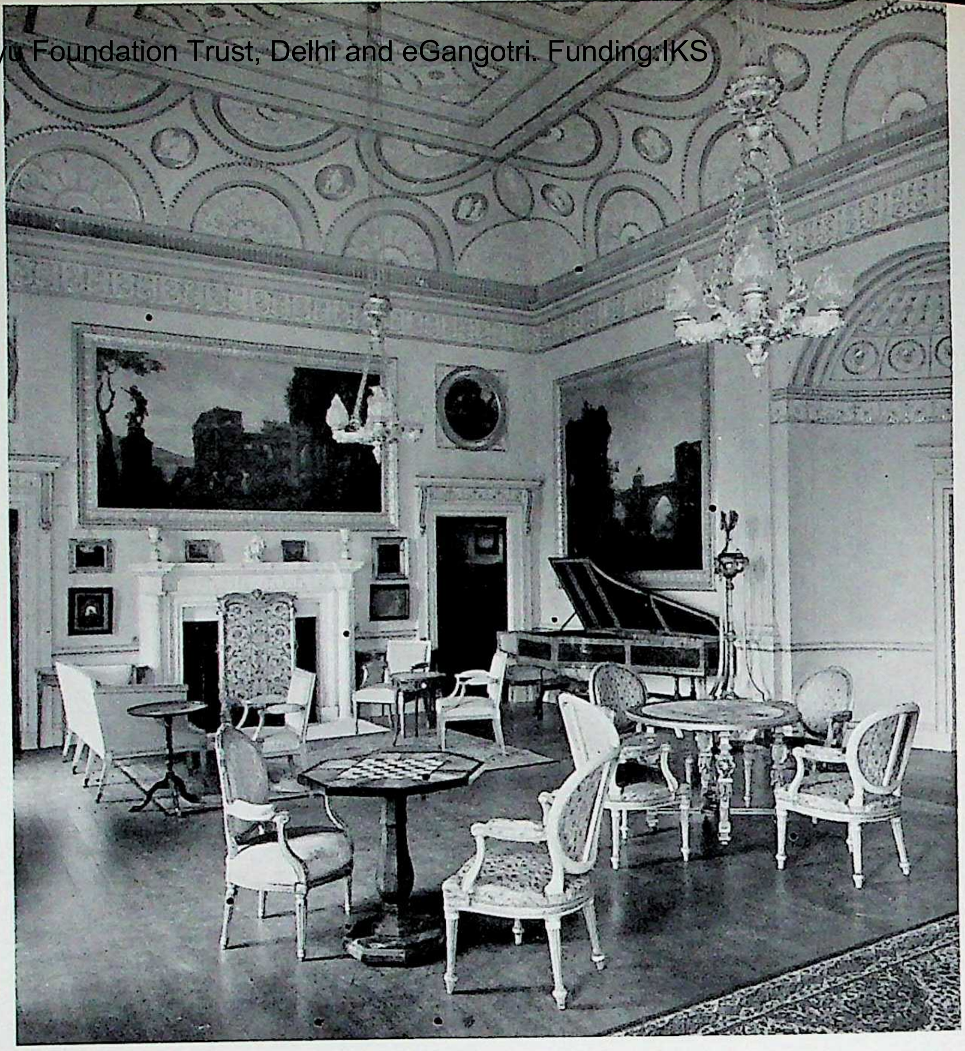




The influence of American automobile stylists has spread far beyond the U.S.A. and well outside their own industry. Chromium grins and dashboard dazzle have crept up on cookers and refrigerators in the name of sales appeal. But alongside these superficial frivolities, the basic designs of these light engineering industries have made great advances



Queen Charlotte's Jewel Cabinet by Vile & Cobb, 1761, Rococo. *Reproduced by gracious permission of Her Majesty the Queen*



Nostell Priory Saloon, in which every aspect of aristocratic taste in the eighteenth century is integrated. *Copyright Country Life*

Patrician Taste in the 18th Century

By RALPH EDWARDS, C.B.E., F.S.A.

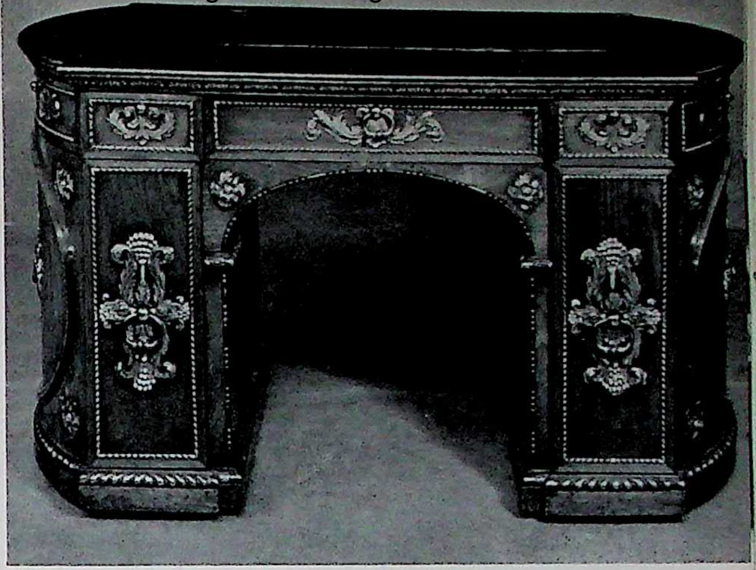
An exhibition entitled "English Taste in the Eighteenth Century" at Burlington House last winter was a novel departure on the part of the Royal Academy, for hitherto its memorable series of winter exhibitions have been almost exclusively devoted to painting. On this occasion the main emphasis was on craftsmanship, and primarily on furniture, though pictures closely related to the main theme and examples of other applied arts served to underline the important truth that all the arts of a period are intimately related. We may here take a retrospective glance at this highly popular and largely attended exhibition.

In one or two quarters it was criticised on the score that the furniture, textiles, silver and porcelain were too swagger and sumptuous, too predominantly aristocratic, and that homelier objects made for people of moderate means would have reflected more faithfully the taste of the age. This criticism was, I feel, based on a misunderstanding. The exhibition did not set out to be in any sense comprehensive. To give anything like a true picture of Georgian taste, in its aristocratic aspect alone, a vast deal more would have been needed—works of art of various kinds and dates, many of them obtained from abroad, for the enthusiasms of Georgian connoisseurs were, of course, by no means confined to their own age or country. But within the necessary limits the exhibition was certainly concerned with representing the patrician taste of that age—and for a very convincing reason. It is historically indisputable that in a society organised on a traditional class basis, as England was in the eighteenth century, taste has always spread downwards from the summit; or, in other words, that the aristocracy has called the tune; and, naturally enough, since they paid the piper and commanded the means of patronage. What commended itself to them was in due course adapted or imitated for the middle classes. Throughout the century patrician taste leant quite definitely towards a degree of magnificence almost scandalously profligate by the standards of our drab times—to furniture deliberately intended for "the parade of life" and (to take another instance) to porcelain which, at the meridian of its beauty about the middle of the century, "existed only for the delight of a leisured class." Despite the grievous wastage of recent years, there are still a few great historic houses in which this patrician taste is faithfully reflected, in interior decoration, pictures, furniture and other works of art.

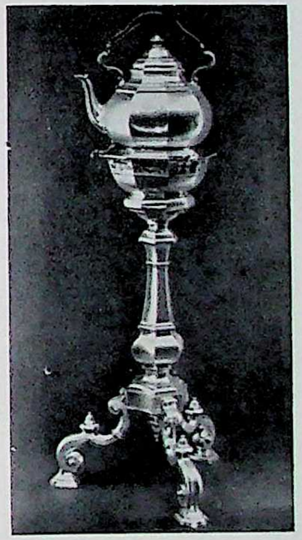
But the exhibition was not merely concerned with the taste of the governing classes in some vague general sense: it was devoted to a definite theme, being intended to illustrate the styles—Baroque, Rococo, Chinese, Gothic and Neo-classic—in which throughout the period, concurrently or consecutively, that taste was expressed. Comparatively few people have any clear notion of the meaning that should be attached to the terms Baroque and Rococo, and it was among the aims of the exhibition to clarify their significance, by bringing out their essential characteristics; and this applied also to the other styles, though there the terminology is more or less self-explanatory, so that as far as possible each style was represented by examples which showed it without admixture in a concentrated form or in "the most advanced degree."

Baroque in the applied arts is plastic and sculptural, resorting to strong contrasts of light and shade, and with a considerable element of the grotesque. At the Academy these characteristics were conspicuous in the furniture from the Devonshire collection and from such great Palladian houses as Holkham and Houghton (both completed within the first half of the century) where, like the lavish stucco enrichments of walls and ceilings, the furniture is in marked contrast with the comparative simplicity of the exterior. The grotesque element is most noticeable in the animal, human and bird motifs—lion and eagle heads, satyr and feathered Indian masks—so much in fashion on tables and chairs between 1715 and 1740. Of this curious vogue some outstanding examples still survive in their original homes, such as a gilt armchair at Arundel Castle and another of Cuban mahogany at Holkham, on which the lions' heads and paws are carved with extraordinary force and realism. Eagles with outspread wings and fabulous monsters supporting the tops of consoles, owls on the cresting of mirrors, symbols of wisdom—such motifs amount to a veritable bestiary. William Kent is the most famous designer of this type of furniture: his models were criticised in his own time as "immeasurably ponderous," but they were admirably well suited to the environment for which they were intended.

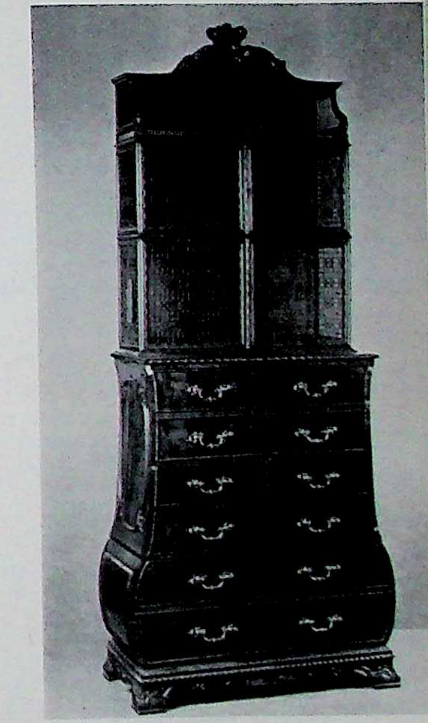
The Rococo, the anglicised version of the French Rocaille, is in general readily distinguished from the Baroque, which it superseded. It is primarily a system of linear surface ornament and, in the land of its origin, interior decoration was at first its principal sphere. Its adoption soon brought about a far-reaching change, which may be summed up as the triumph of the curved line and the principle of asymmetry. Rococo is a light-hearted style, capricious and fanciful, and its characteristics may be seen not in furniture only, but no less conspicuously in silver and porcelain; indeed it triumphed throughout the whole range of the decorative arts. At the exhibition it was the furniture that excited most admiration, and it may be said to have celebrated another triumph, that of the cabinet-maker



Mahogany Library Writing-table designed by William Kent, c. 1735, in the Devonshire collection at Chatsworth. Baroque. *By permission of The Trustees of the Chatsworth Settlement*



Silver Tea-kettle on a Stand designed by David Willaume, 1717. Kettle, 1724. Baroque



Mahogany Bureau by William Vile for Queen Charlotte, 1761. Rococo and *bombé* base.
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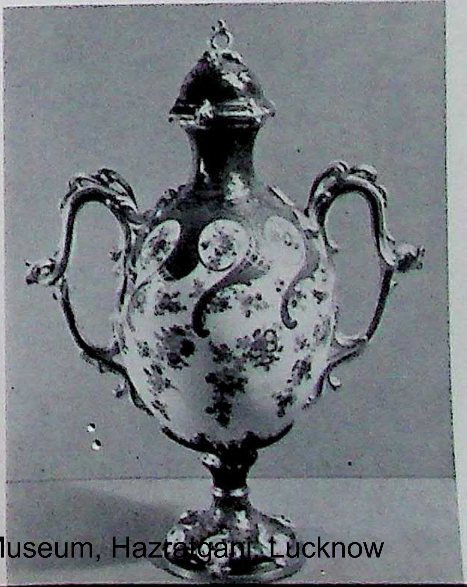
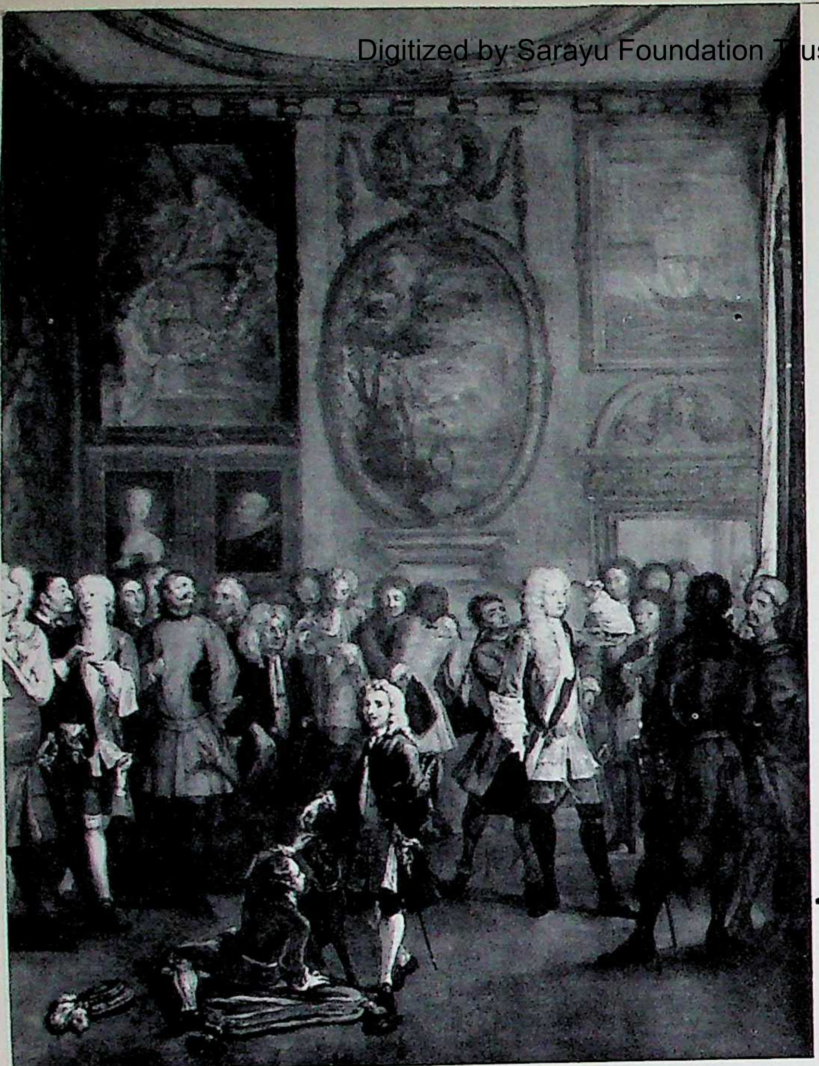


Oviform Vase in Chelsea Porcelain, c. 1765. Gold anchor mark. Rococo



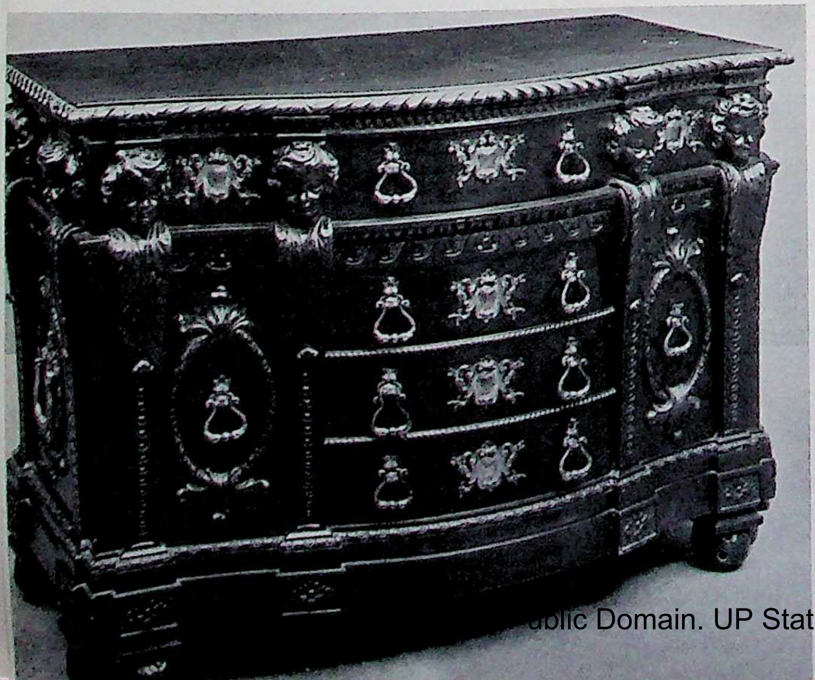
The Duke of Montagu's Levée by Marcellus Laroon the younger (1679-1774). Baroque background, but the artist's treatment is Rococo

William Vile, who, though his name was almost unknown a quarter of a century ago, must now be recognised as Chippendale's superior as an exponent of Rococo. Certainly no comparable group of his furniture, distinctive in design and of the most brilliant technical accomplishment, has ever been brought together in public before, and it includes all the finest pieces made by Vile for the Crown early in George III's reign and lent by Her Majesty—the superlative bookcase or secrétaire, with Queen Charlotte's jewel case and work-table. For all the distinction of these pieces, and of others such as the commode from Goodwood, it is in the mirrors, sconces, stands, picture frames and console tables, the work of specialist carvers and gilders, that the spirit of the parent style—its gay frivolity and daring invention—is caught most successfully. Of these several enchanting examples were shown, like a pair of carved and gilt wall-lights belonging to Lord Anglesey, which were made from Chippendale's design.

The Chinese and Gothic "Tastes" ran parallel with the Rococo and are generally regarded as tributaries of the main flood or subordinate styles. Both may, however, claim an independent existence, the one as the revival of an old enthusiasm for Chinoiseries, or imitations of Oriental art, the other as representing the devotion to sham medievalism in architecture and the minor arts, which is particularly associated with Horace Walpole and his circle. In much of the carved and gilded furniture of the years from about 1750—1765 Gothic or Chinese motifs are effectively blended with Rococo. In the examples shown at Burlington House the consistent emphasis was on the unmixed or "pure styles"—tracery, cusping, crockets and finials dear to the more austere devotees of the Gothic; the so-called Ho-ho birds, mandarins' pagodas and latticework that satisfied enthusiasts of the Chinese vogue.

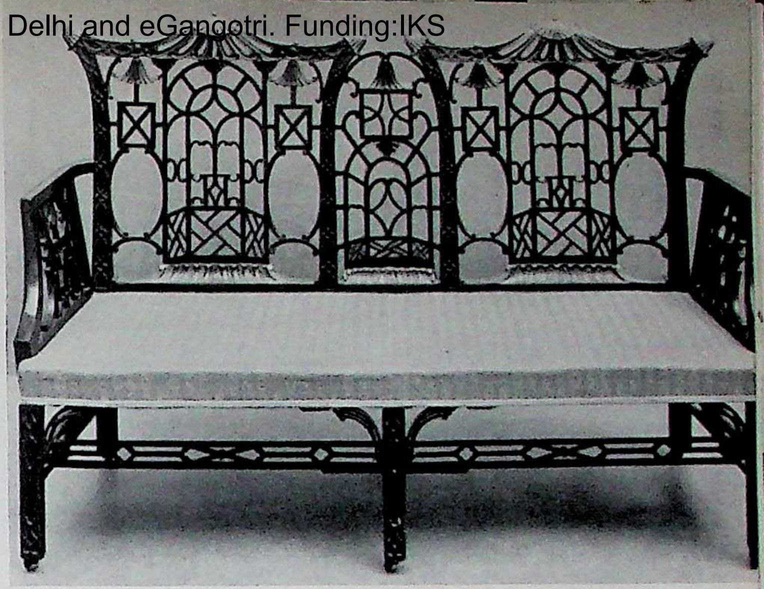
In the exhibition a variety of works of art in different materials were associated to show the dominant characteristics of each style. Thus in the galleries filled with splendid examples of Rococo furniture by Chippendale and his contemporaries fine Chelsea porcelain was displayed in cabinets with which it was entirely congruous in style, while on the walls hung pictures in which Rococo influences were clearly seen. They were chosen, not as masterpieces, but to illustrate the contemporary demand in painting, as in the applied arts, for sensuous charm, a touch of fantasy, lightness and grace. Hogarth's sketch for a "conversation" of George II. and his family (lately brought back from America and acquired by Her Majesty for the Royal Collection) in its silvery, nacreous tonality and plume-like foliage affords an early instance of this influence; for it was painted about 1733 before the artist turned to concentrate on satiric and social themes.

The last gallery in the exhibition commemorated that reawakened enthusiasm for the arts of classical antiquity which was stimulated by the discoveries at Herculaneum and Pompeii and also by a series of sumptuous publications on "Ruins" by learned travellers of different nationalities. In England Robert Adam was mainly responsible for generating the electric power of that revolution in art, and

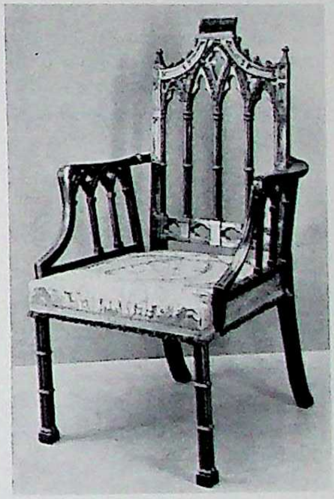


Mahogany Commode, from Goodwood, attributed to William Vile, c. 1750. Serpentine form with lifting tops and false drawers so potent was his influence that within a few years of his return from Italy in 1758 "everything was Adamatic—buildings and furniture of every description"—a transformation he had already effected before the parallel development in France. Here was seen something, though far from all (since the appropriate and really indispensable environment was lacking) of that new decorative convention based on the remains of classical antiquity and Italian Renaissance ornament which was so successfully exploited by Adam and other contemporary architects. The aim was to achieve a complete synthesis and bring every kind of movable within the compass of an all-inclusive style. Several great houses of the late eighteenth century are still furnished almost throughout in this manner. Harewood House and Nostell Priory in Yorkshire are the most celebrated, and for both Chippendale, working under Adam's direction and from his designs, produced masterpieces of satinwood inlaid furniture which are fully comparable with the best works of the great French ébénistes. These outstanding achievements were rather meagrely represented at Burlington House since to transport the larger and more important pieces to London involved risks which could scarcely be ignored.

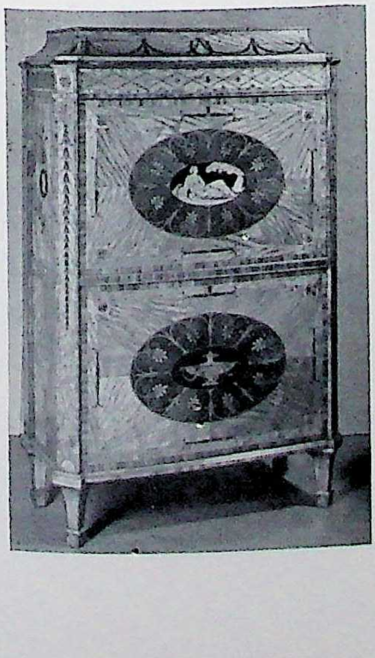
But almost the entire range of art which was brought under this pervasive influence was represented—textiles by the splendid Moorfields carpet from the Red Drawing Room at Syon, dated 1769; silver, Wedgwood ware, Blue John, vases mounted with ormolu—all by fine, characteristic examples. There were Neo-classic pictures too by Gavin Hamilton, Benjamin West and Angelica Kauffmann—many visitors found the works of the two former rather "hard to take"—while the painted hangings ascribed to Athenian Stuart from Ashburnham Place did something to compensate for the absence of the right decorative setting, the typical Adam saloon or drawing room, with which all the contents were so carefully integrated.



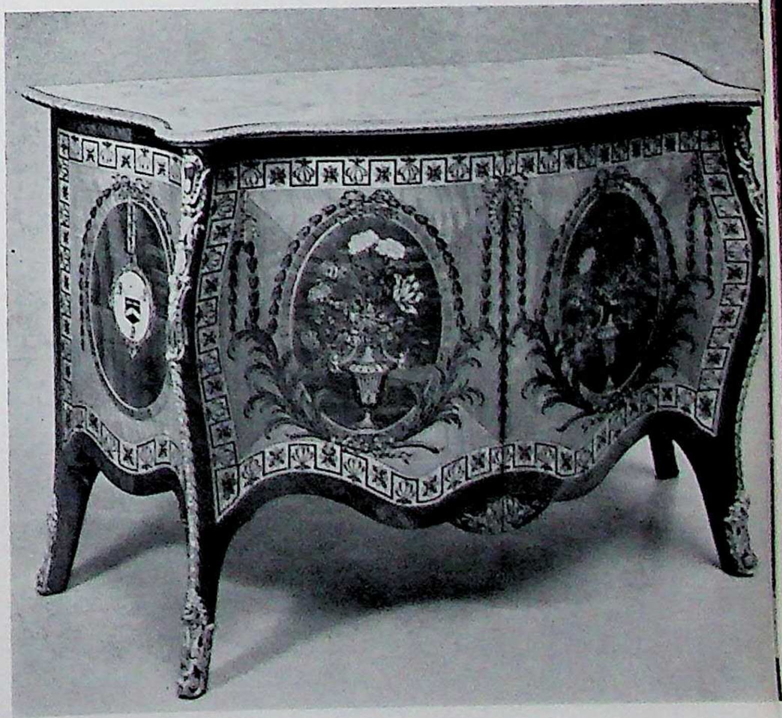
Mahogany Settee in Chinese taste, c. 1755. Cover of later date



Mahogany Armchair in the Gothic taste, c. 1750-55. Back and arms filled with Gothic arcading



Left, Satin Upright Secretaire probably designed by Robert Adam and attributed to Thomas Chippendale, c. 1770-75. Neo-classic



Right, Inlaid Commode made by John Cobb in 1772. Veneered with satinwood and inlaid with various woods. Ormolu mounts. Neo-classic

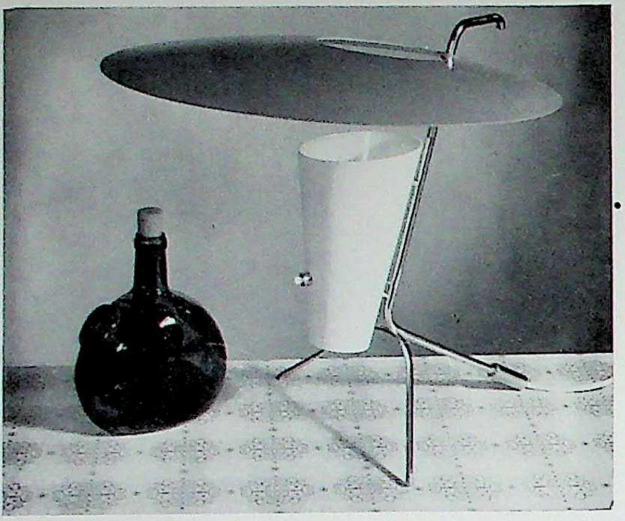
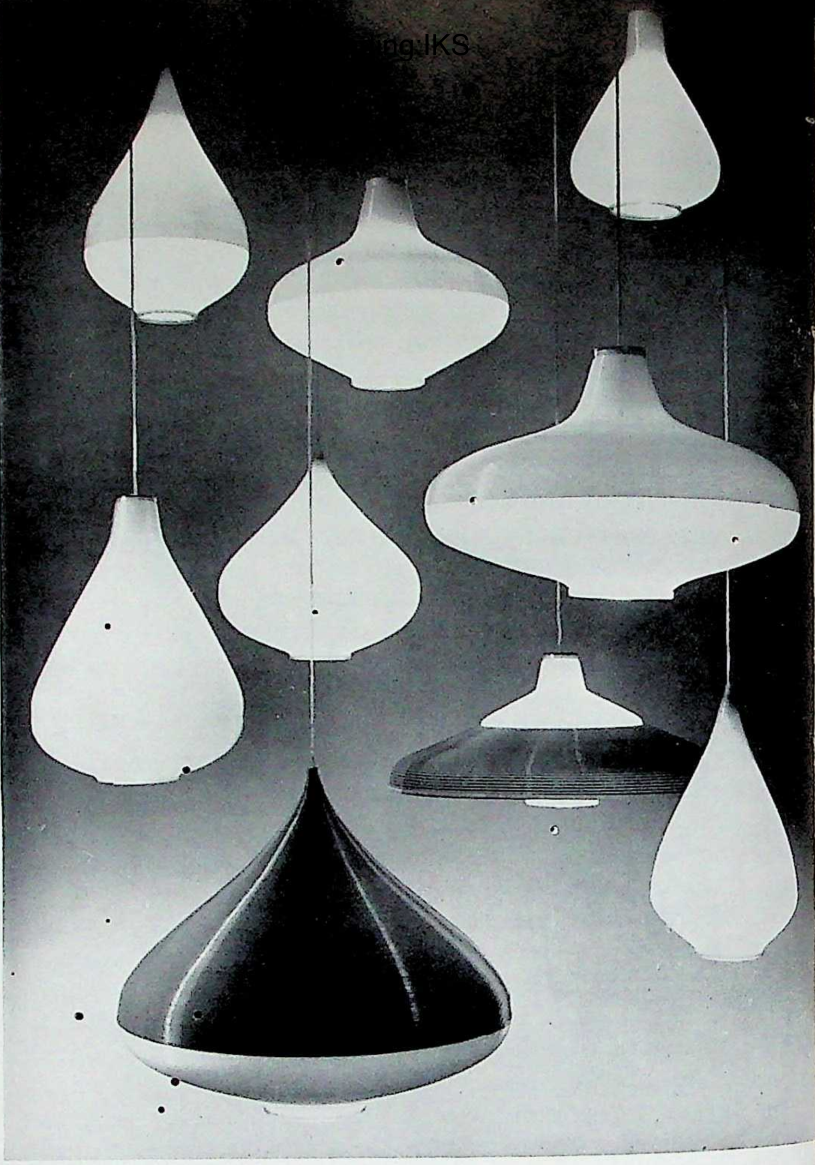


Table lamp G.P.104 designed by
Pierre Disderot for Geni Products Ltd.
Top reflector red, yellow, black or green



Lampshades of spun cellulose acetate
in various colours. Designed
by Bernard Stern for Rotaflex Ltd.

Planning for Lighting

By JOHN REID

For thousands of years the only means of producing artificial light were torches, candles and oil lamps, and so for centuries the universal lighting source was the sun itself. Men worked when it shone and when darkness came they rested.

The human eye is a complex instrument of extreme delicacy which, being suited to natural conditions, can adapt itself to work under enormously varying quantities of light, from the brightness of a summer's day to the dim light of the stars. But times change and we now work and play regardless of the rising and setting of the sun. A very large part of our lives, therefore, is spent in artificial light and because far too little attention is paid to the proper lighting of our homes and places of work, vast numbers of people work and try to relax in conditions which border on, if they do not actually cause, eye strain and fatigue.

In factories and schools serious attempts have been made since the war to provide better lighting, but in many offices and most homes, lighting is still sadly neglected. This seems all the more illogical when so many families are prepared to spend large sums of money on labour-saving machines and television sets, which have only an intermittent use, and yet remain content with one lighting point, usually in the centre of each room, to aid the constant working of their eyes. The cost of additional lighting points is relatively low for the benefits obtained, and as for the cost of electricity consumed, it is surprising to learn that the cost of lighting an average sized home is something like thirty shillings a year. Compare this cost with the window cleaning bills for a year and you will find that artificial light can be cheaper than daylight.

During the centuries when a flame was the only means of producing artificial light, its use was continually refined and improved until the use of primitive candles culminated in the magnificent crystal chandeliers of the eighteenth century, where the lights of myriads of dancing points of flame were reflected and refracted by countless crystals of cut glass.

Used with candles, a great chandelier is alive with dancing, sparkling light, gleaming in all the colours of the rainbow, but the same chandelier lit by the motionless filaments of electric lamps appears as a shadow of its former glory.

To-day, we are at the beginning of an exciting new era—the development of what are from the historical viewpoint absolutely brand new lighting methods. Only a mere

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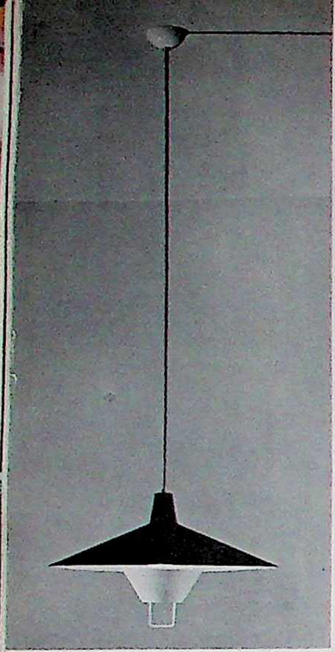
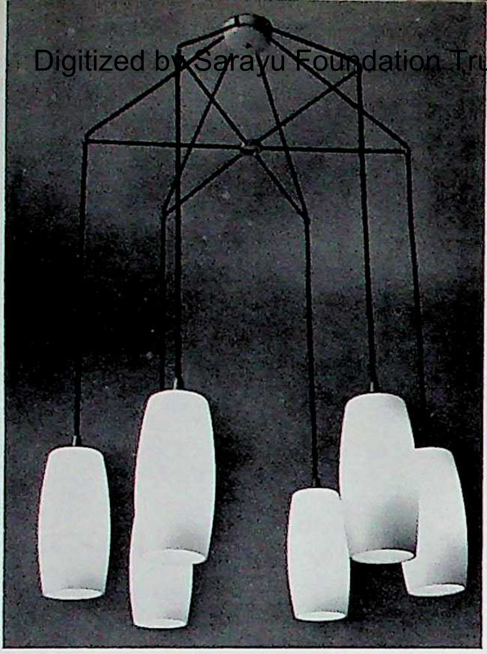
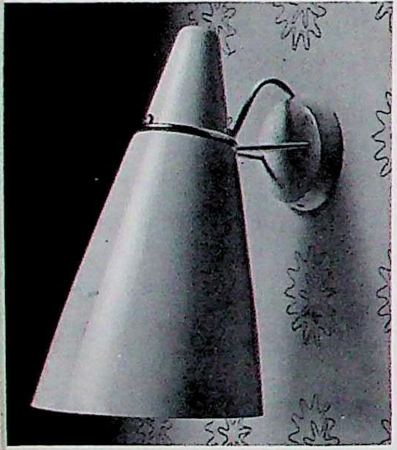


Aluminium and steel with flexible cord. Top reflector black, but other colours to order.
Troughton and Young



Forrest Modern pendant fitting with six opal glass diffusers designed by John and Sylvia Reid. Any length of drop can be arranged on installation



Wall fitting with spun aluminium reflector in various colours. Designed by E. Cooke-Yarborough and Ronald Homes

Wall bracket designed by John and Sylvia Reid for Forrest Modern. Highest quality satin opal glass

Planning for Lighting *continued*

fifty or sixty years ago were the first crude electric lamps produced, and only since the war years has the fluorescent lamp been produced in any quantity and developed to a stage where it can play a vital part in home lighting.

At present, all lamps are about as close to their potential glory as the common candle was originally to the crystal chandelier.

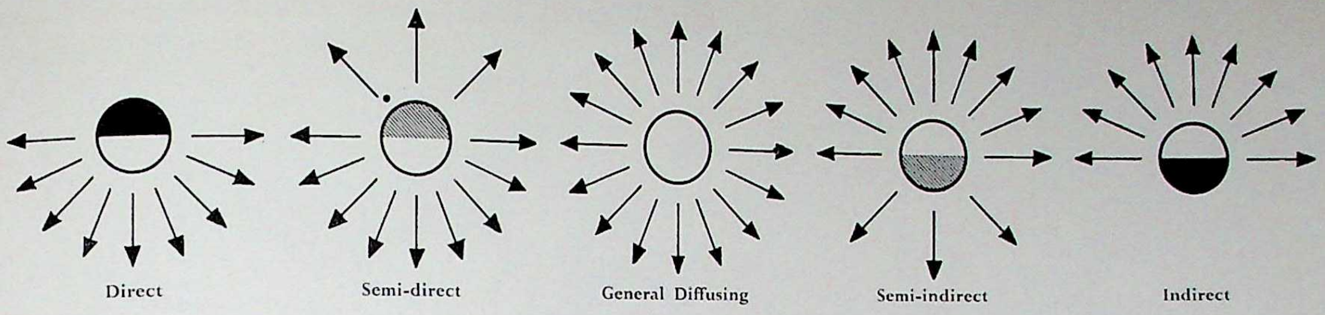
As many people are confused by the different varieties of electric lamps available, it may be helpful to describe briefly the two main types. First, there is the incandescent, or tungsten filament lamp—the ordinary 'light bulb'—which produces light by heating a tiny coiled wire to white heat. These radiate more of the electricity burned as heat than light. The usual types of light bulb available are clear, frosted and opalised, and of these the latter two give the best light for domestic purposes.

Secondly, there is fluorescent lighting which is often, through a lack of understanding of its use, regarded as being unsuitable for domestic purpose. Fluorescent fittings are necessarily more expensive than incandescent because they require gear, transformers, capacitors, etc., in order to operate. An electric arc, or discharge, is produced in a glass tube and this causes invisible ultra-violet light to be emitted. This ultra-violet light excites a coating of fluorescent powder on the glass inside the tube, which in turn emits visible light. Although the initial expense is greater, very much more light is produced for a given quantity of electricity than by the ordinary lamp, and it stays cooler. There is also the advantage with fluorescent lighting that as the actual light is produced by a powder, the colour of the light can be controlled by mixing various powders, without having very much effect on its efficiency, whereas attempts to correct or alter the colour of incandescent lamps lead to great losses in efficiency.

Unfortunately, at the moment, there are practically no fluorescent fittings designed specifically for domestic use, but they will appear in time. However, the long slender fluorescent lamps are ideal for "building-in" and can be used behind fascia boards, or pelmets, on the tops of shelves, or even on the tops of individual pieces of furniture. One of the most pleasant ways of lighting a room is to have a soft, all-over indirect light; light reflected from a ceiling or wall, not too much light but just enough to make a comfortable background for smaller areas of brighter light, concentrated where they are wanted for sewing or reading, etc. There are many ways of lighting a room and it is a good idea to change lamps or fittings around occasionally, and one can also be imaginative and highlight flowers, a picture, or a prized possession.

Used alone, indirect lighting gives the same cheerless effect as an overcast day, with a diffused almost shadowless light, but direct lighting will bring back the sharp, well-defined, stimulating shadows and highlights of a bright summer's day.

The new Atlas "Kitchenlight" with simplified form of control gear to operate 4 feet 40-watt fluorescent tube. Designed by John Reid



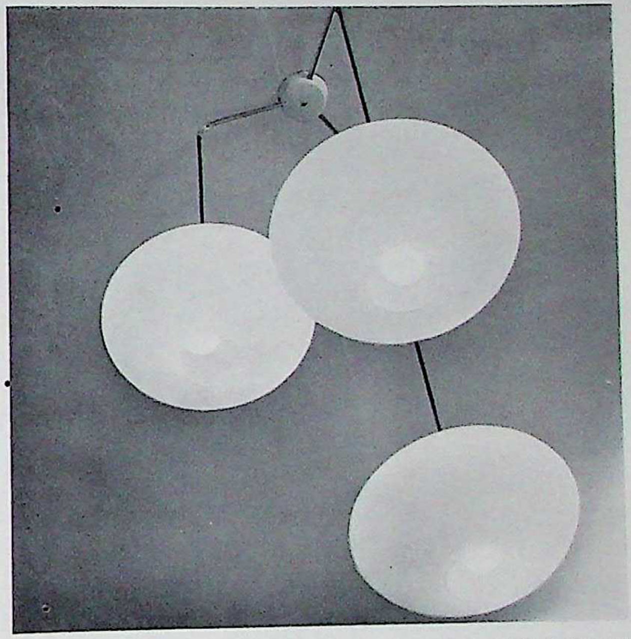
General lighting can be produced by simple diffusing fittings of opal glass or plastic, etc., but when purchasing such fittings be careful of quality, as a poor quality material usually transmits far less light than a material of the same kind but of a better quality.

It is as well to remember that at least half of one's leisure hours are spent in artificial light and that while poor or inadequate lighting may cause eye strain or actually impair vision, it will more often cause headaches or tiredness which may not be easily traced to the lighting. Cheap lamps and fittings are often false economies and adequate lighting costs only a small amount more than inadequate lighting. If you build a new house, try to have sufficient lighting points and sockets distributed where they will enable you to use lamps without the danger of tripping over the flex. Have points over sinks and by mirrors and so on, for even if you cannot afford to buy all the fittings you need in the beginning, you can easily add these later, one at a time, if a suitable installation exists.

Lighting fittings are usually divided into five broad groups according to the direction in which they emit light as shown in the diagram. Every GOOD lighting fitting is designed to do a particular job and the best results will obviously be obtained if it is used in the way in which its designer intended. Lighting fittings are tools for seeing and the proper tool for the job is just as essential for seeing as it is for gardening or any other task.

Lighting fittings are designed to accommodate a particular size of lamp, and to use a size other than that recommended for a particular fitting, will usually result in a low efficiency and spoilt appearance. Therefore, consult the manufacturer's catalogue or follow any label on the fitting and use only the size of lamp recommended.

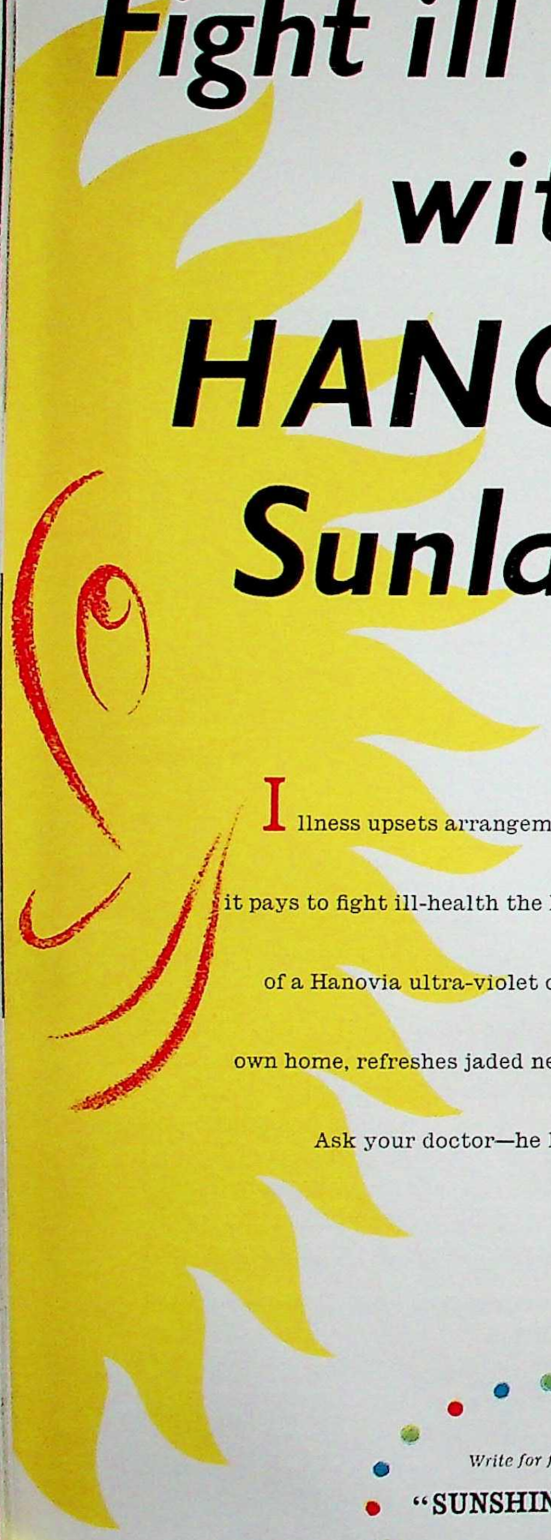
Five spun aluminium reflectors available in nine different colours or any colour to special order. Designed by E. Cooke-Yarborough and Ronald Homes



Three opal glass diffusers for the pendant fitting designed by John and Sylvia Reid for Forrest Modern

Fittings vary in price considerably but a wide selection of good fittings at reasonable prices is now available. When choosing a lighting fitting and thinking of its cost remember the cost of much of the other equipment you have at home. Compare the prolonged use of your lighting with the intermittent use of the other equipment and make sure that a "cheap" fitting really is cheap before you buy it. Do not make false economies on your lighting equipment.

Table lamps of steel and brass designed by R. C. Hiscock. Hand printed card shades by Philip Pound



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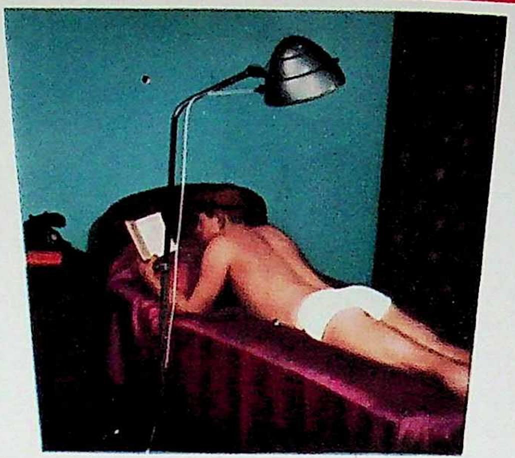

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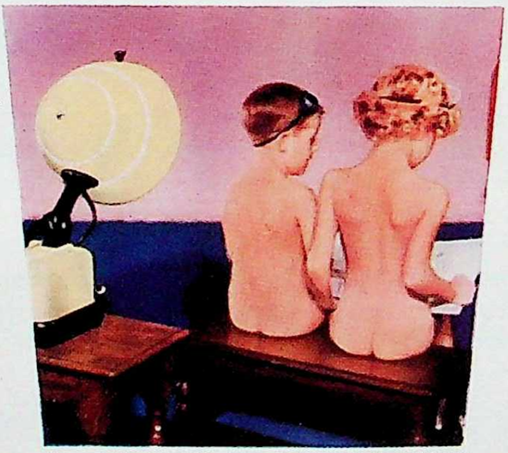

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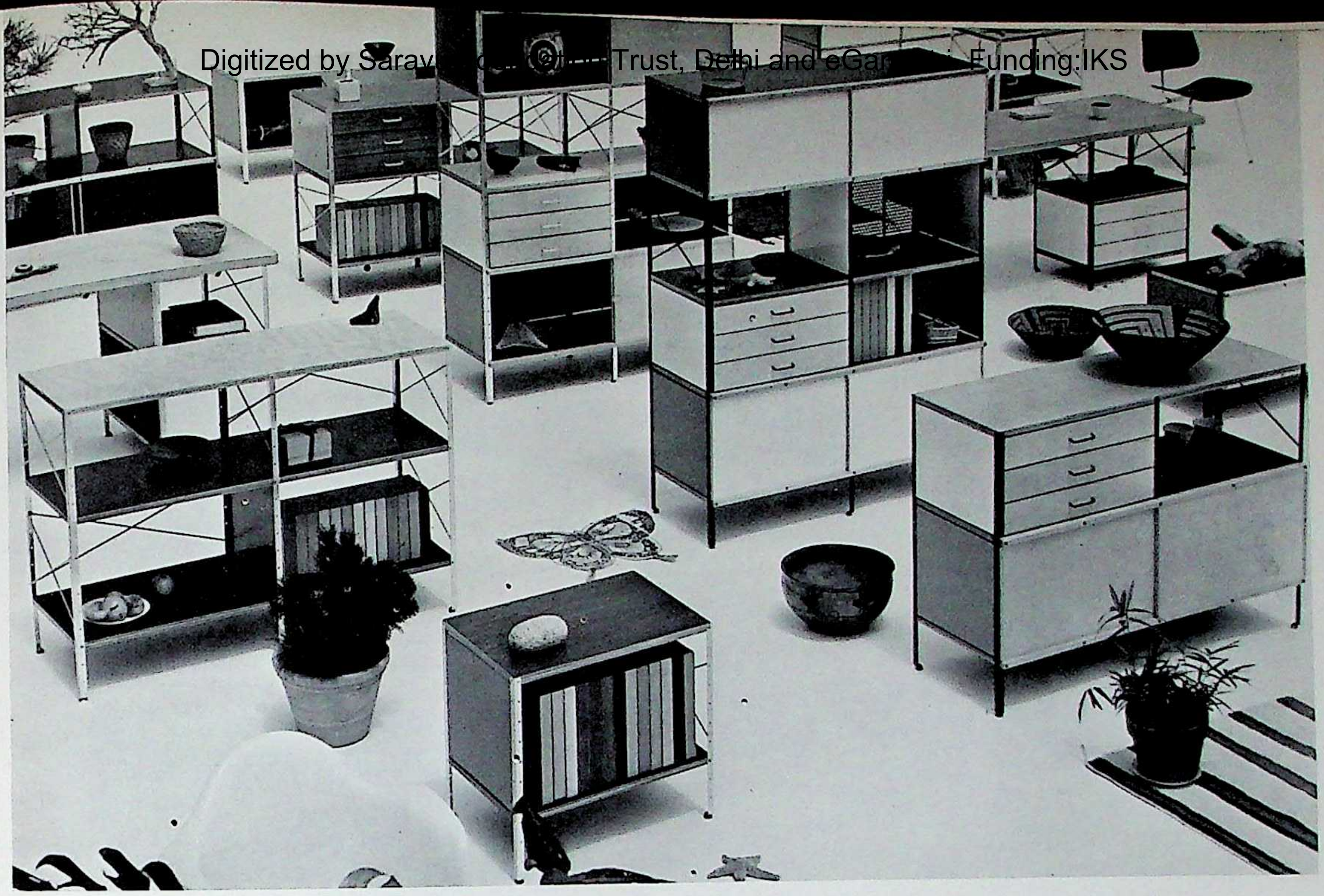

A large number of groupings of a very flexible storage system designed by Charles Eames. The purpose of the many groups included in this view is to demonstrate the great variety of arrangements that can be used. Manufacturer, Herman Miller. Copyright 1954, by Whitney Publications Inc.

Storage

By ROBIN DAY

FURNITURE for storing things in the home has been given a lot of attention by designers in recent years and several new approaches to the problem have been evolved. One is the incorporation of storage into the structure of the house, and, like the flat roof, open plan and large closed areas, has become one of the major characteristics of modern houses and flats. Sometimes this type of storage forms a whole dividing wall between two rooms, some of the cupboards and drawers opening into one room, and some into the other.

We seem to have an ever increasing need for more store space. Standards of living have risen and people acquire more possessions. Hobbies and sports and home entertainment have called for more space for storing equipment of all kinds.

An æsthetic advantage of built-in storage is the flat two-dimensional character it can have while free standing

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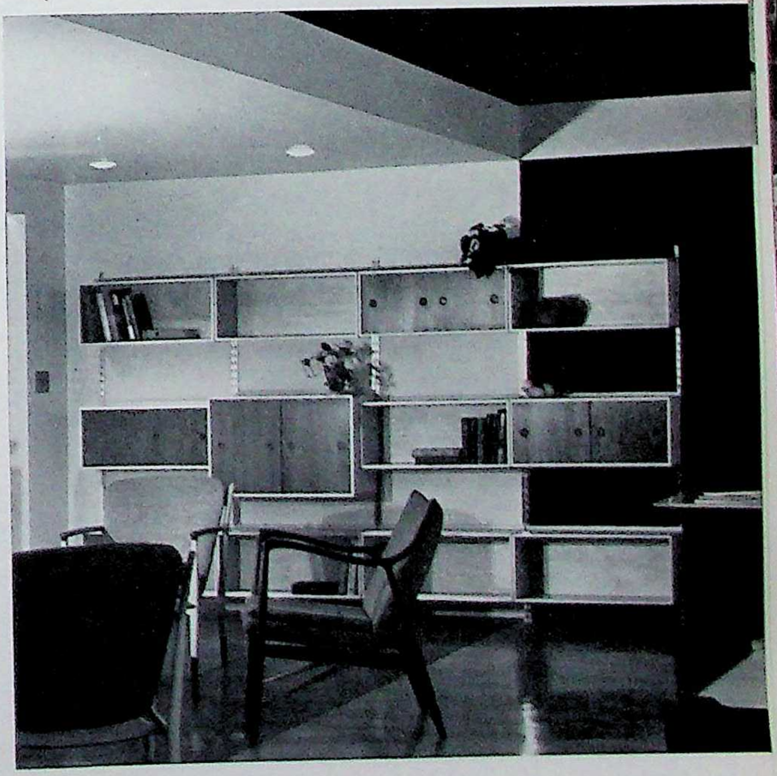

A simple well-made storage system by Finn Juhl, the Danish architect. The cabinets and shelves are adjustable in their positions and hang on the metal straps which are fixed back to the wall. These are made with the usual care for details and finish which is found in most Danish furniture

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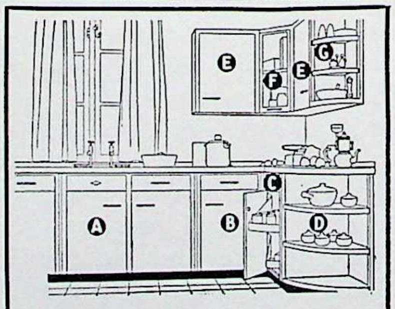

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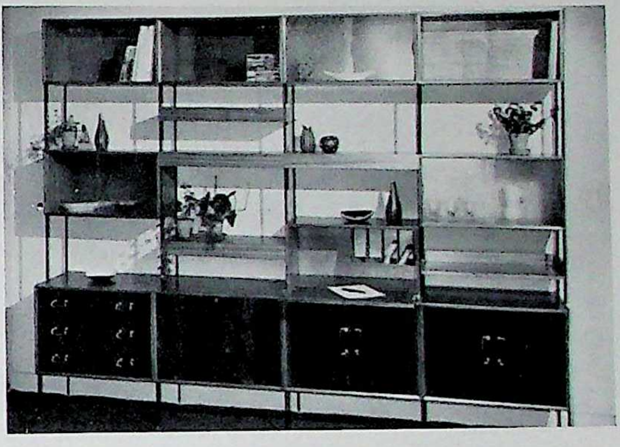
F.	Glazed Corner Cabinet	£18.0.0
G.	Wall Open-end Unit	£4.5.0

Porcelain-on-Steel Worktops

The photograph shows two cabinets used together giving a continuous restful horizontal line. There is a great variety of other pieces in this range. Some have drawers, some sliding doors behind which are shelves or sliding trays. Designer Robin Day. Manufacturer S. Hille & Co.

A well-made English example of a flexible storage system. The open compartments can be added one above the other or extended side by side at will. An unusual feature of this design is the metal supporting members, made up in short lengths and fitting one on to the other to extend vertically. Designer Peter Hayward. Manufacturer Evans, Ltd.



Storage *continued*

cabinets tend to form solid assertive volumes projecting into the room, especially if they are of elaborate design.

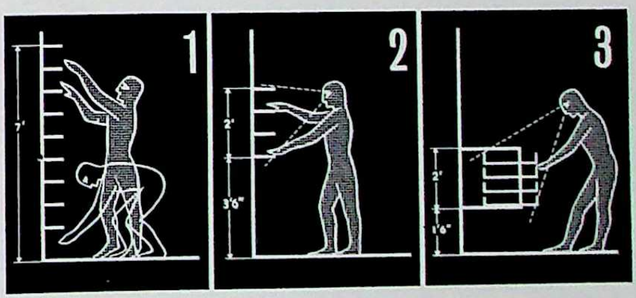
A tendency in modern interior design is to allow storage fitments to be static and architectural, contrasting with free and sprightly looking chairs and tables which are obviously mobile and three-dimensional.

However, most of us cannot live in modern houses and must buy separate free-standing furniture. Fortunately many designers believe that cabinets are best when they are very simple and architectural in form.

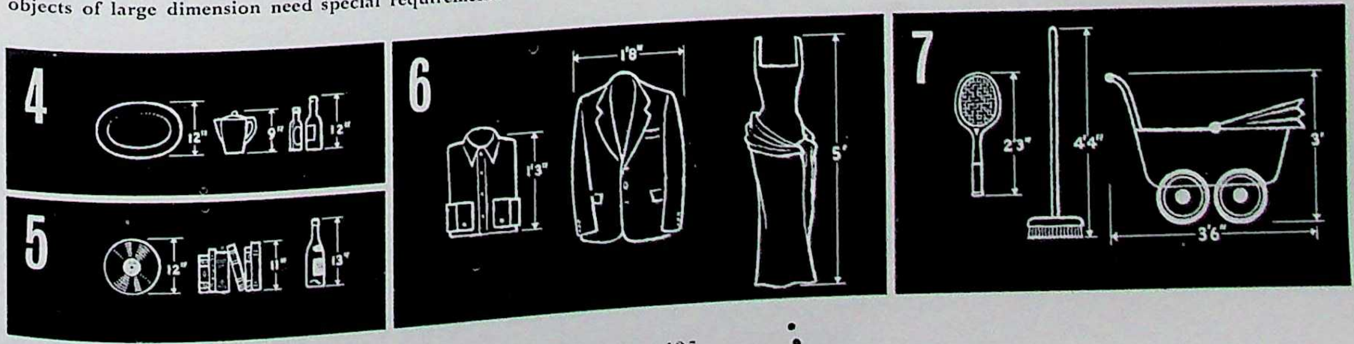
There are several ranges of cabinets made, comprising a variety of types of storage, which have related dimensions and can be used to build up into larger groups. They can

continued on page 107

The size of shelves, drawers, cupboards, etc., must not be guessed at but should be determined by dimensions of the things they are to receive. These are very diverse in size and often it is the largest objects which establish the dimensions for smaller ones. In the diagrams below, examples of the sizes of different groups are shown Objects (4) which are likely to require the deepest and the highest shelves in kitchens. Objects (5) which are likely to require the deepest and highest shelves in living rooms. Objects (6) which are likely to require the deepest and the highest spaces in bedrooms and (7) other objects of large dimension need special requirements



In the design of houses themselves, dimensions of storage fittings must be related to human proportions and of course to the sizes of things to be stored. It is possible for the average person to reach things from floor level to a height of 7 ft. (diagram 1) but more convenient levels are contained between the heights of 3 ft. 6 ins. and 5 ft. 6 ins. (diagram 2). Things like books, jars, etc., need vertical storage and are well stored on shelves between these levels. The storage volume should be shallow and spread out vertically, so that things may be seen and selected easily from the front and do not have to be moved in order to get at things behind. Drawers are best situated between levels of 1 ft. 6 ins. and 3 ft. 6 ins. (diagram 3). This is ideal for small objects which may be spread out horizontally and easily seen and selected from above



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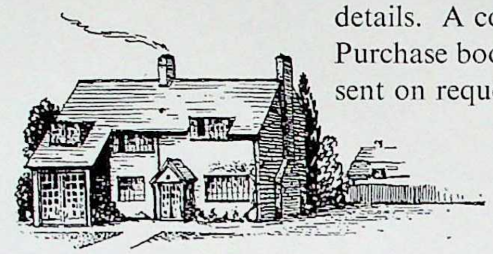

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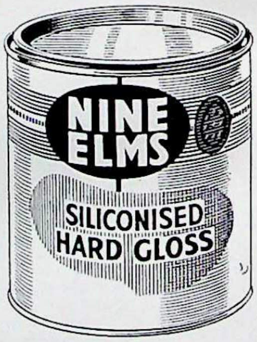

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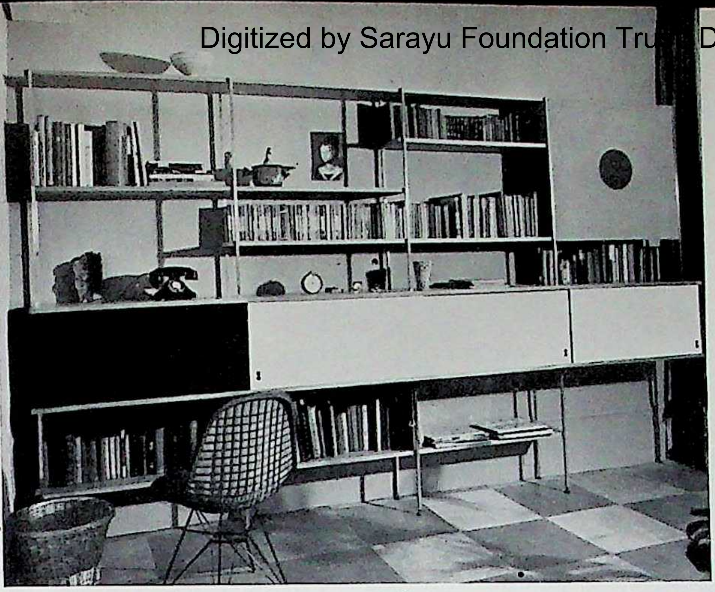
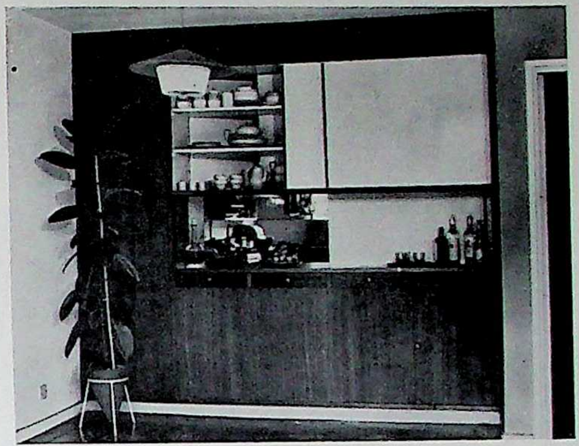


Bookshelf and cabinet structure of aluminium and timber designed by Robin Day. Shelves are adjustable and the black panel is let down for writing. The whole unit is demountable

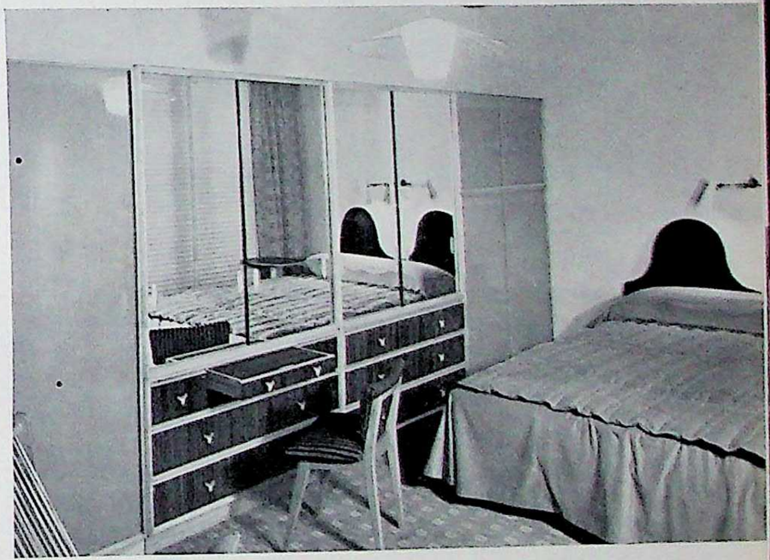
A built-in storage fitment in mahogany with white panelled doors designed by R. J. Mock. This divides the dining room from the kitchen and besides a serving hatch consists of various drawers and cupboards, some accessible on both sides. On the left is a broom cupboard opening only into the kitchen



Storage *continued*

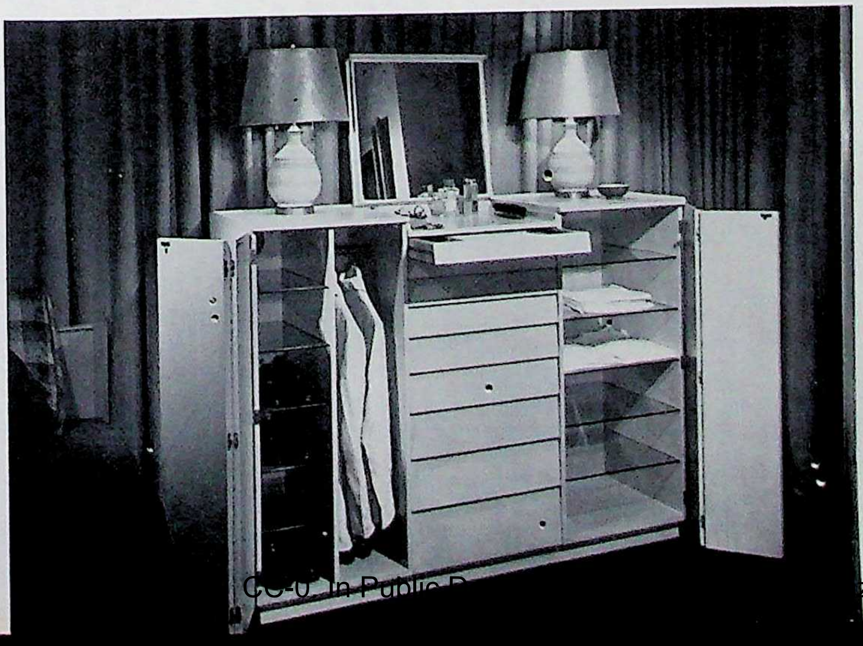
be lined up side by side or one above the other, giving continuous unbroken levels and surfaces.

There is still a lot of improvement possible in most types of manufactured cabinets. Well planned interiors can often provide adequate facilities in a comparatively small volume, while large cupboards with badly thought out interiors can be very space-wasting. Designers and manufacturers are, I think, becoming slowly aware of this.



This group of bedroom storage is so designed that it appears to be built in. It does in fact comprise seven separate units in juxtaposition. The use of mirror for the sliding doors is interesting, being both useful as a mirror and giving an added sense of space to the room

Bedroom piece by Edward Wormley, manufacturer Dunbar, is a good example of maximum usefulness being achieved within a given volume. The cabinet is divided into compartments of sizes suitable to the objects they are to contain. So often cabinets are made with nothing but a series of shelves within which objects of all sizes and shapes must be fitted as best they may. Copyright 1954 by Whitney Publications Inc.



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THE DESIGN CENTRE

By PAUL REILLY

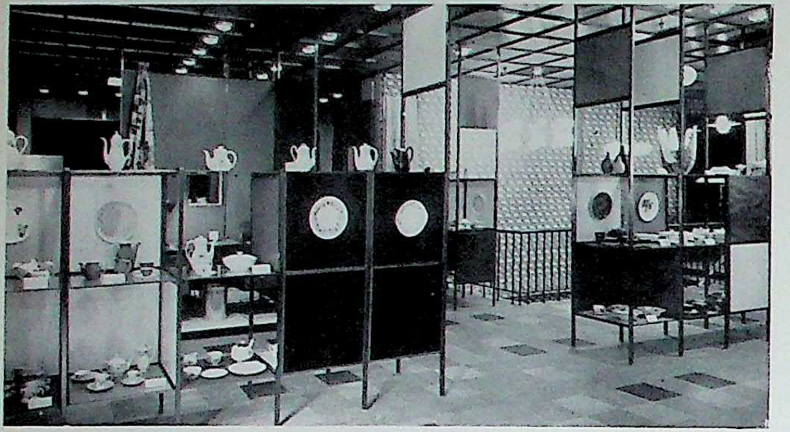
THERE is nothing quite like The Design Centre for British Industries at 28 Haymarket, London.

Copenhagen has for many years had its permanent exhibition of arts and crafts, called Den Permanente, but that is also a shop where visitors can buy the things on show, and its range is limited to handmade or craft inspired objects such as furniture, pottery or costume jewellery. Essen in Germany has a permanent exhibition of industrial design in the great Villa Hugel, the former home of the Krupp family, but that exhibition tends more towards the engineering industries than to consumer goods; it is also off the beaten track, surrounded by fine gardens which are probably its main attraction.

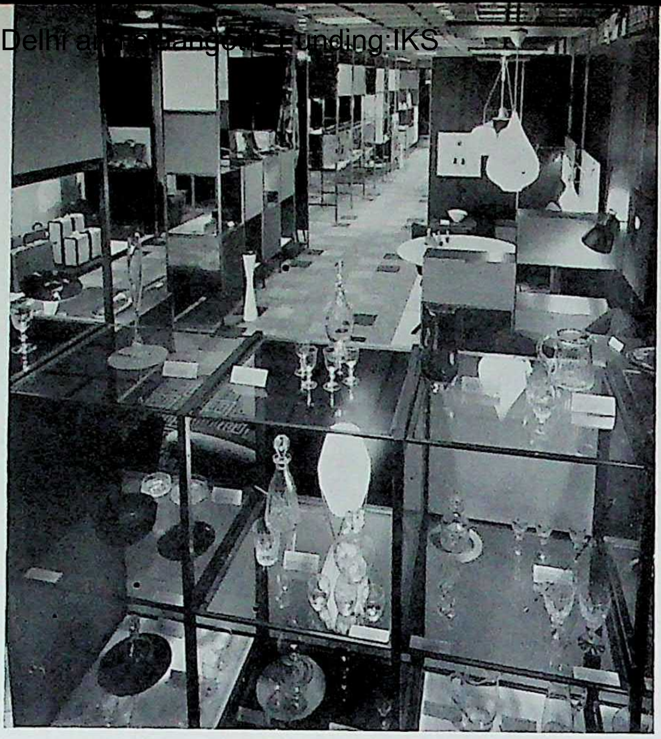
New York has the Museum of Modern Art which has done great work in putting on displays of well designed goods, but these are temporary exhibitions open for a few weeks at a time.

Perhaps the permanent but small display at Oslo of Norwegian crafts and home furnishings comes nearest to being a parallel to our own Design Centre, since it has been closely modelled on the Haymarket Centre, but the Norwegian "Forum" is not supported by a "Design Review," that unique photographic and sample record of good things in current production which is such an essential service at our Design Centre. No country has as yet attempted such a permanent but changing record of good design. Without it our own Design Centre would have been an impossible undertaking since only by surveying the whole field all the time can the exhibition itself be kept lively and up to date.

The Design Centre is not exactly a new idea in this country. When the Council of Industrial Design was first set up in 1944, one of its instructions from the President of the Board of Trade was to hold a national display of well designed manufactures. Two years later the Council, following this instruction, staged the remarkably successful "Britain Can Make It" exhibition at the Victoria and Albert Museum—remarkably successful on two counts: the attendance exceeded one million visitors; and the organisers were able, so soon after the war, to assemble a very creditable range of well made, well designed goods, that did much to launch many of the new ideas in design which in the ensuing years came to be called "contemporary," to distinguish them from the inferior shapes and patterns that owed their origin to the pre-war modernism of the jazz age. But successful as that exhibition was, it was



All kinds of china and earthenware are on display



Elegant glassware as well as jugs and tumblers for everyday use

only a temporary one for the summer months of 1946. There would not at that time have been enough good things coming from our factories to make a second edition possible, let alone a permanent but constantly changing exhibition.

So the Council had to postpone its objective of a permanent selective shop window for Britain and to concentrate on its programme of propaganda and persuasion to make both industry and the public conscious of the rewards and merits of good design. The years between 1946 and 1951 were spent by the Council on courses for teachers and shopkeepers, "Design Weeks" with a touring exhibition in many provincial cities, small selective exhibitions in London and in shops outside London, and advice and services to manufacturers; the Council's magazine *Design* was launched in those years and began its useful work of publicising and explaining good design to industry.

But by 1948-49 another great national event was being prepared, the 1951 Festival of Britain with its six official exhibitions, the most famous being the one on the South Bank. The Council of Industrial Design was made responsible for the selection and collection of the 10,000 manufactured exhibits to be shown in all the official exhibitions. An enormous task for which no machinery existed.

The first thing was to find out what was being made that was of a sufficiently high standard of design to merit inclusion. All manufacturers were therefore invited to submit photographs or samples of what they considered to be their best designs and from these submissions, after selection, was built up what in those days was called the 1951 Stock List, a vast illustrated index of good designs from all manner of industries. After the Festival, this index was narrowed and weeded and, as "Design Review," was maintained as a permanent reference to well designed durable consumer goods.

It now contains rather more than 8,000 items, covering almost every industry that goes to furnish a home or an office and for all buyers or others in search of good new things, it is perhaps the most useful feature of The Design Centre. Anyone may consult it who has a specific enquiry in mind—from an overseas buyer looking, say, for new textiles (there are over 600 textile samples in "Design Review"), to a young engaged couple about to set up home and looking for furniture and furnishings. It is an easy and time saving reference library of good designs where people may shop without buying, so to speak, for nothing is sold at The Design Centre and no orders are taken there. It is a place to browse in at leisure before going to the shops to buy or, in the case of a trade buyer, before going to a factory to place an order.

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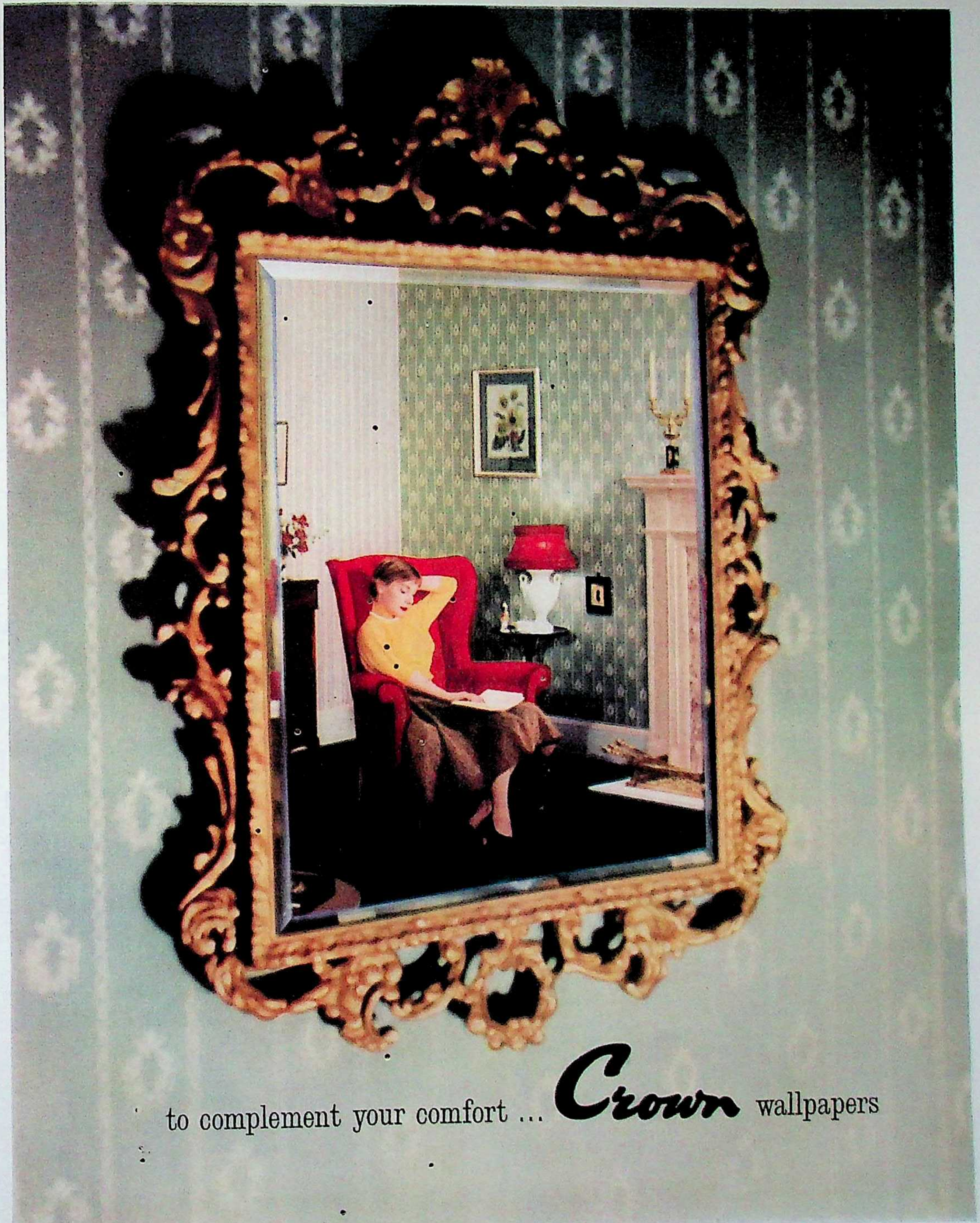
"Design Review" files 8,000 photographs with details of goods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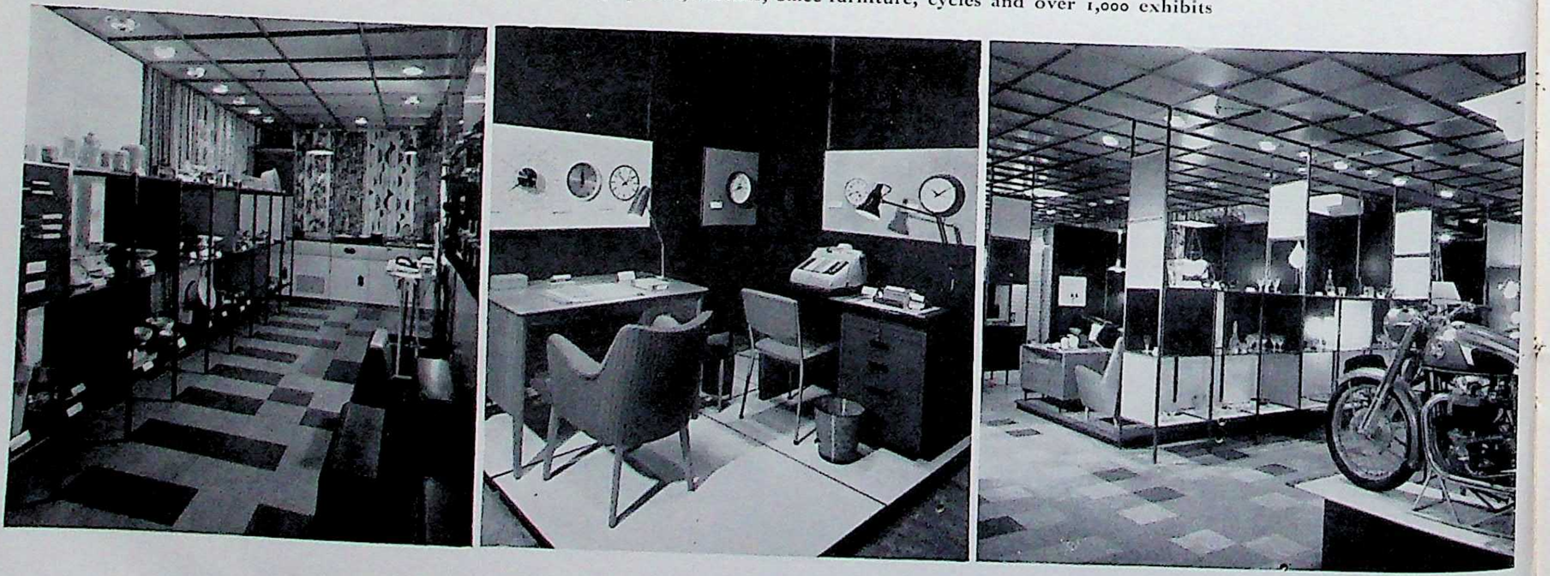
The Design Centre *continued*

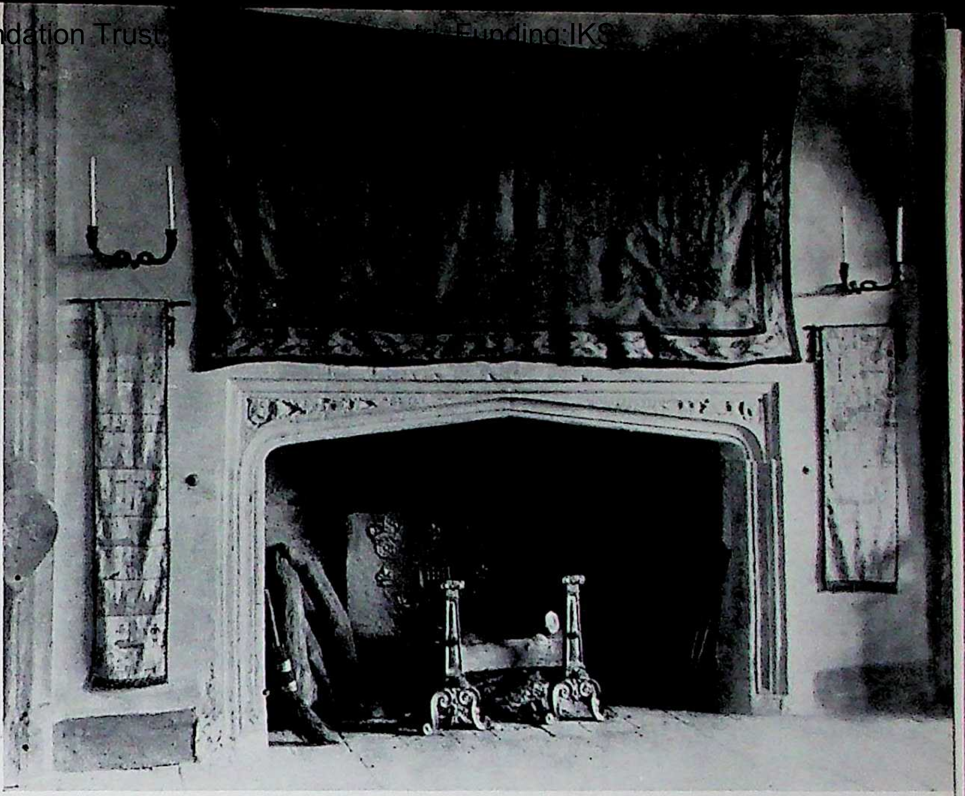
But though "Design Review" is the main source of information at The Design Centre, the chief attraction is of course the exhibition of actual objects. Ever since it was opened in April, 1956, by H.R.H. The Duke of Edinburgh, it has been one of the most frequented places in the West End of London. Many thousands of people have walked through its exhibition halls, looking, admiring, (sometimes of course disagreeing with the selections) and noting the names and addresses of the makers of things that caught their eye. Many thousands have filled up cards to be sent to the manufacturers asking where such and such an item may be bought in their own localities, thus bringing trade to those many progressive shopkeepers who stock the designs that have been accepted by the Council's selection committee.

The Design Centre might be said perhaps to offer on a very small scale, all the year round, the sort of service that the Daily Mail Ideal Home Exhibition offers on a very large scale once a year—a service of advice and guidance on home furnishing.

There is, too, a closer link between the Daily Mail Ideal Home Exhibition and The Design Centre than would appear at first sight, for in its days of uphill propaganda for better standards of design, the Council of Industrial Design used regularly to furnish show houses and flats at Olympia, searching for and finding the firms making interesting textiles, carpets and furniture, which are now so well represented in "Design Review." These annual exercises at Olympia, apart from being popular attractions for the great crowds attending the Ideal Home Exhibition, did much to create confidence among manufacturers in the Council's selection policy and at the same time gave the Council's staff useful experience in staging selective exhibitions that would appeal to a wide cross section of the public. It is to be hoped, now that The Design Centre is established as a permanent feature of the London scene, that it may extend its influence still farther by future collaboration with the organisers of the Daily Mail Ideal Home Exhibition, for the purposes of the two exhibitions are in the long run identical—so to raise the standard of British goods that industry and commerce will prosper by supplying the best value for money to a contented public. The Daily Mail Ideal Home Exhibition has year after year proved the enormous public interest in things for the home. The Design Centre, in the few months it has been in existence, has shown that there is also a keen demand for well designed goods and a critical and appreciative public for modern ideas. The Design Centre has shown, too, how much better good things look when they are all displayed together, rather than mixed in among the not so good—which is the real point of a selective exhibition.

The range extends through kitchen equipment, textiles, office furniture, cycles and over 1,000 exhibits





Henry VIII fireback at Great Dixter, Northiam, Sussex. The Tudor Rose, portcullis and fleur de lys were all badges of the King. These were put into the sand mould by hand, using separate die blocks. The cast iron andirons are probably of later date

Sussex Firebacks

By FREDERIC EVANS

LAST year we bought an old house in Sussex and in the hall there is a wide inglenook fireplace in which you could stand upright, if you did not object to the soot, and look up to the sky through a chimney built in the reign of Elizabeth I. Here we burn logs gleaned from the Sussex woodlands; logs of "oak and ash and thorn" if we can get them—the three trees of ancient times in Britain, as Puck of Pook's Hill reminded us.

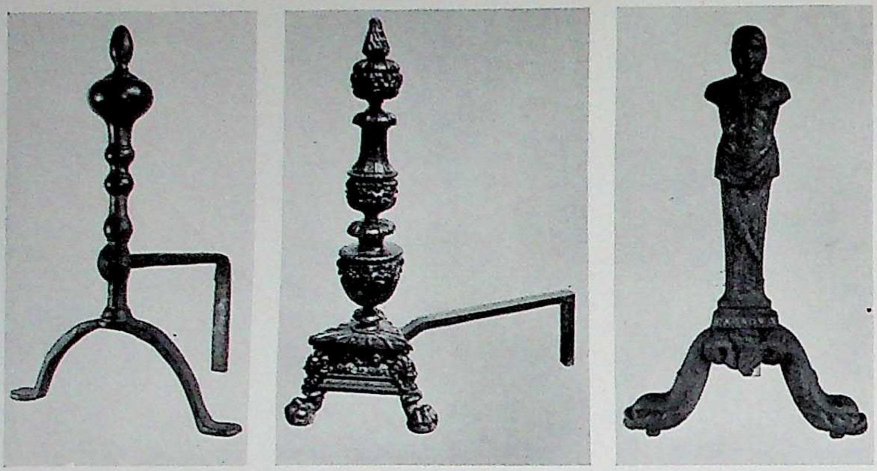
I have in this way become interested in wood fires and the paraphernalia that goes with them. That is why I looked closely at the iron fireback in the inglenook and sought to learn something about this almost universal fitting in old houses in the Weald of Kent and Sussex. In fact, there are two at the back of our great fireplace; one fireback clamped in front of the other. I guessed that the outer one was cast from the same mould as the Boscobel Oak fireback, cast to commemorate the Restoration in 1660, in the Victoria and Albert Museum, where there is an excellent collection of such things. On it, in relief, is portrayed in conventionalised style an oak tree with acorns and leaves and three crowns introduced among the foliage.

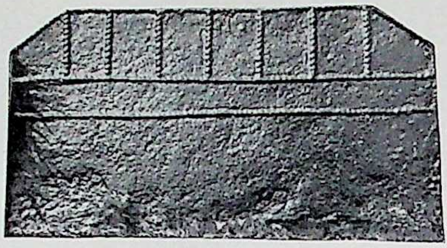
The fireback behind this is narrower and taller so that at the top we can still see, when we clean it after the blazing fire has died away, an imperial crown above the double-headed eagle holding the armorial bearings of someone, so far unknown. All this proved very intriguing and set me off on finding out what I could about firebacks and about Sussex ones in particular. Consultation with the very helpful East Sussex Library gave me some useful leads, and books in the library of the late Nathaniel Lloyd of Great Dixter, near by, filled in the gaps most effectively. When the story of the fireback is told, that of the andiron or firedog has to come in.

Andirons or firedogs were made in wrought iron from very early times all over Britain, because when logs of wood were almost the only fuel, they were essential accompaniments to every hearth whether in lowly cottage or stately home. They raised the ends of the brands from the flat hearth so that their combustion was assisted. They came before cast-iron firebacks; even before the days of fireplaces and chimneys. In the great hall at Penshurst in Kent, to this day the ancient hearth in the middle of the room with its coupled andirons may be seen, from whence, in the long ago, the smoke from the wood fire rose to escape through louvres in the blackened timbers of the roof above. That was before chimneys became common in ordinary dwelling houses and before large fireplaces served by them were built—often of later date than the house itself. There were chimneys built into the walls of Norman and later castles and abbeys, and these were carried up sometimes as stacks above the wall level as at the late Norman house ruins in Christchurch, Hampshire. Thus when what we now might describe as inglenook fireplaces in such places as yeomen's halls came generally into use during the early Tudor period, the huge fires, encouraged by the draught provided by the newly-constructed chimneys, caused deterioration of the brick wall at the back of the hearth so that this had frequently to be renewed at no small cost and inconvenience. Indeed, some bricklayers took the precaution of building an arch into the back of the hearth to facilitate such a renovation.

Thus the fireback came into use at the backs of brick-built chimneys especially in the iron-founding areas. Andirons or firedogs, obviously, continued to do their useful work on the hearth itself.

Early cast iron was often very brittle, but with the use of water power to produce more powerful air blast, taller furnaces, yet still burning charcoal in the late Middle Ages,





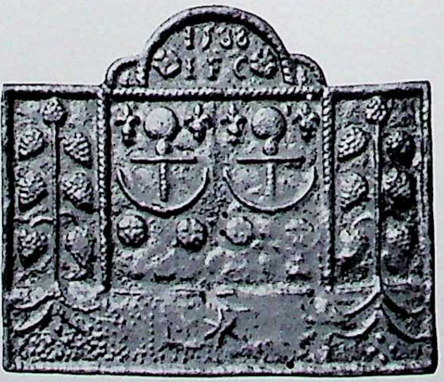
Left, three eighteenth-century andirons. The ironback below was designed to protect the brick wall at the back of the hearth and this rope pattern sixteenth-century fireback was one of the earliest decorated types

could be made hotter and more efficient so that highly intricate and tougher castings became possible. This advance occurred in the early sixteenth century and, as skill increased, numerous andirons featuring Gothic, classical and historical figures, family badges and coats of arms, and using quite complicated designs in low relief were cast. It is sometimes possible to estimate the date of cast-iron firedogs from the dress, especially the head-dress, of figures depicted at the top of the vertical column and also from the character of the design and of any heraldic details present.

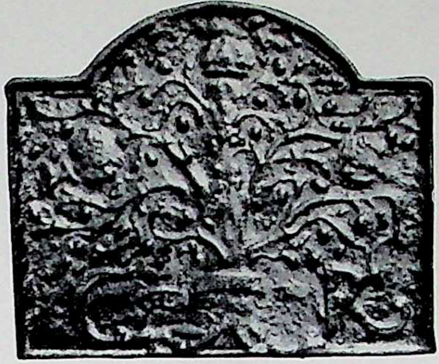
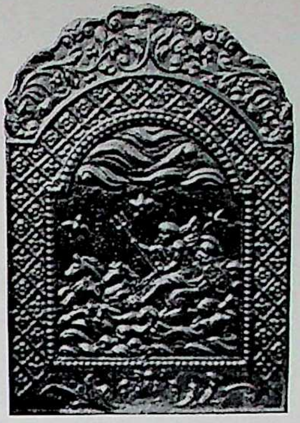
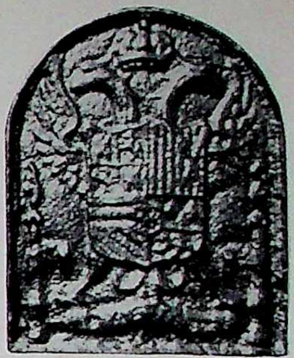
Many examples of such andirons are to be seen in the museums, old country houses and private collections, especially in the south-eastern parts of England. It seems, when iron-founding, using coke, became general in the eighteenth century, that andirons to replace burnt out ones in old houses in the wood burning areas were cast in the north of England and southern Scotland, the wood patterns for the castings often being made to reproduce the earlier design. A pair of such andirons found at Domons, Northiam, appear to have been cast at the Carron Ironworks in the middle of the eighteenth century, and they incorporate the dolphin in the supporting arch, which suggests a copy from earlier Dutch designs. The dolphin was a popular motif in Dutch firebacks. The pair at Domons were used as "creepers," which is the term used for the smaller andirons set within a pair of much larger ones because the main firedogs in the seventeenth and eighteenth century became more elaborate in their fretted, over-ornamented style—some even being silver-plated!—and the smaller "creepers" were brought in to do the real work; they were joined by a movable horizontal coupling bar: andirons or firedogs are an essential accompaniment to the fireback.

Firebacks came into common use, as may be expected, when the mid-hearth ceased to be used and chimneys became general. The cast-iron back became necessary, as mentioned earlier, to protect the brickwork at the back of the chimney place being burned away. The earliest firebacks were just simple cast-iron plates—often, indeed, of very brittle and inferior metal. All that was done was to press a rectangular plank of suitable size and thickness into the moulding sand and then run in the molten iron from the then primitive furnace into the mould. Very soon, simple decoration was added by attaching wooden mouldings to the edges of the pattern board and also using loose wooden carvings in low relief—of figurines, crowns, coats of arms, ciphers, monograms, rosettes, heraldic beasts and other patterns, impressed by hand, separately into the face of the sand after the plain board pattern had been removed. Sometimes stiff pieces of tarred rope were used, tacked along the edges of the board pattern instead of wood mouldings. This gave a twisted border in relief. Sometimes short lengths of rope were tacked on to make a design on panels in the main pattern board. The date of the casting, or of the event commemorated, is sometimes included in the pattern effect.

Thus, the older the fireback, the less symmetrical and not in true line is the effect likely to be. Also, in the earlier backs, the design is likely to be "bitty" and in small, separate pieces. Later complete wood patterns were carved for the moulding of the fireback and thus symmetry and greater and deeper detail were obtained. I am told that some of these wooden patterns are still in existence, although I have never seen one. In this way from about the reign of Edward VI and during the Stuart period, firebacks with the royal



A sixteenth-century ironback designed to commemorate the Armada

Three seventeenth-century ironbacks. The one on the left, at Domons, was cast from the same mould as the Boscobel Oak fireback. The Neptune design is probably Dutch and the double headed eagle is also of Continental origins

arms of the reigning sovereign and the arms and badges of the great houses were cast in large numbers. The designs were, by now, more deeply incised and in greater relief, through increased skill both in making the pattern and better cast iron. Specimens can be seen in the Victoria and Albert Museum, in the Lewes and Hastings Museums, and at the Royal Pavilion, Brighton, as well as in old houses in the south-eastern corner of England.

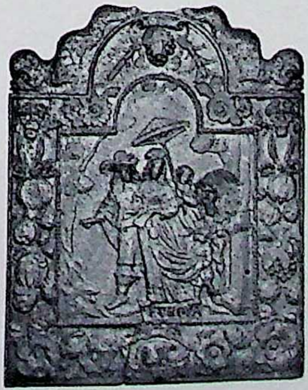
As design came more consciously into the making of cast-iron firebacks, various founders occasionally expressed their own ideas in the patterns. There is to be seen at the Lewes Museum a fireback cast in the seventeenth century by Richard Lenard, Founder at Brede Furnace, near Rye, in which he has depicted the tools of his craft and the things of his leisure occupations. On it can be seen his hammer and tongs, the furnace itself, his drinking cup, and his dog.

The English fireback was usually longer horizontally than vertically and often, especially in the Stuart period, had a curved top. Some firebacks had designs commemorating famous historical events such as the defeat of the Armada in 1588 and the Restoration of Charles II. But in the seventeenth and eighteenth centuries cast-iron firebacks were sometimes imported from Holland, France and Germany. Some of these were copied in this country, and the Continental type of fireback can be distinguished, usually, by the fact that it is taller than it is wide, and by the greater elaboration of designs using classical and scriptural subjects with deeply incised borders incorporating tulips, dolphins and other conventionalised representations.

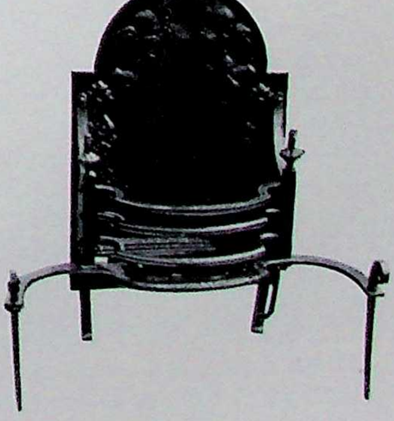
Most of the English firebacks and also many of the copies of the Continental types were cast in the Weald of Kent and Sussex where, even until the eighteenth century, there were extensive foundries using Wealden ironstone smelted by charcoal made in the forest of ancient Anderida which once spread over this area. Here, too, cannon came to be cast and the iron balustrades around Wren's St. Paul's Cathedral were made. Most of the many ponds and lakes still existing in Sussex and Kent were constructed to turn the water wheels which supplied the power for the furnace blast and for the great hammers. Place names abound to this day to remind us of this once thriving industry in the Weald—Abinger-Hammer, Beckley Furnace, Pond End, Pond Field, to mention a few. But the casting of firebacks was particularly indigenous to Sussex and Kent, and developed there, step by step, from the simple pattern board, through the hand-pressed individual patterns, to the elaborately carved, heraldically-correct, pattern piece of Stuart days.

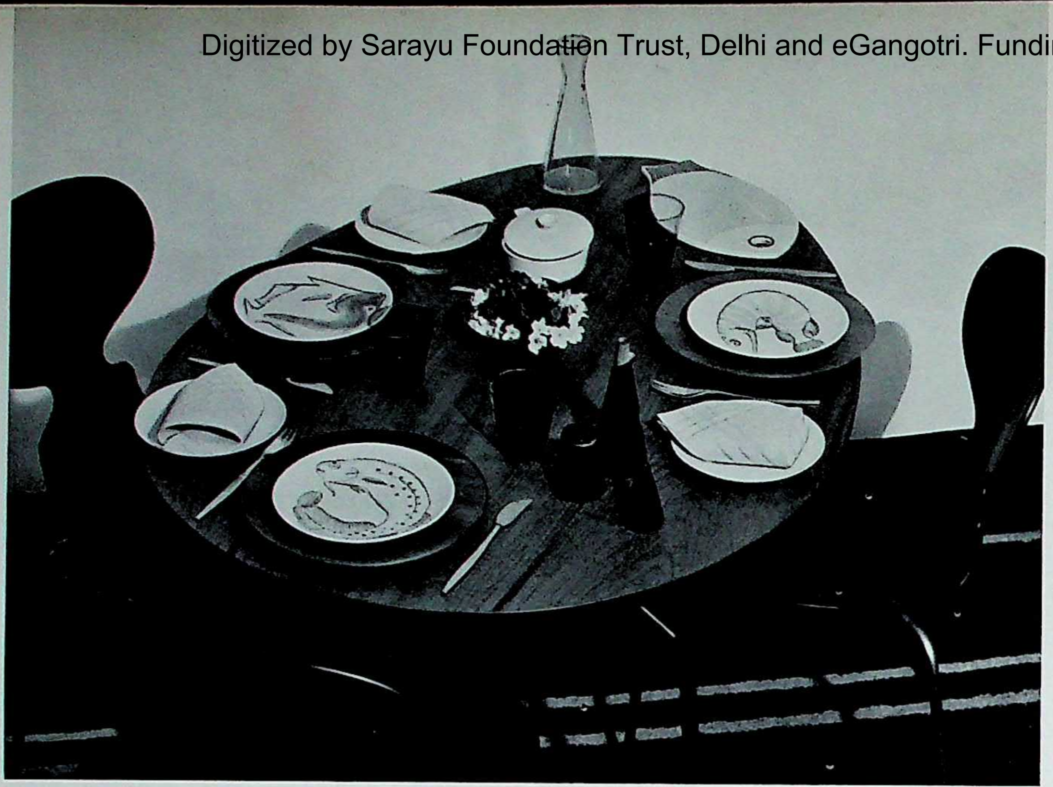
When coal fires became more general, in the seventeenth and eighteenth centuries, fire-grates to suit this fuel were designed. In these early grates you can see the cast-iron back persisting, as well as the andirons supporting, not the burning brands off the hearth, but the grate to hold the coals.

Fireback at the Royal Pavilion, Brighton. It is in the Dutch style but was probably cast in the seventeenth century at an ironworks, in St. Leonard's Forest, Sussex



The influence of the earlier firebacks and andirons is evident in this eighteen-century coal fire-place. It was photographed at Roberts bridge where once there was a famous foundry





Lunch table setting by Finmar. Earthenware plates and condiment set from "Arabia," Finland; "Gense" stainless steel and smoky grey glasses from Sweden; Danish teak table and ebonised chairs designed by Arne Jacobsen. At Liberty and Woollands

Table Dressing

By ANNETTE STOCKWELL

I IMAGINE most of us have memories of the extraordinary transformations that overcame our family dining rooms whenever our parents had friends to dinner—the buffing and the polishing; the laying of white napery; the glitter of candlesticks; the fabulous folding of napkins that turned squares of linen into gaping water lilies, often with single roses nestling in their petals; the little silver dishes carefully dispersed round the table to offer tempting chocolates and sugared almonds; and the cruet sets that suddenly appeared, providing one for every guest. Memory magnifies, of course, but it always seems to me that the coming of my father's guests created a new and exciting room in the house, which I was allowed to glimpse on my way to bed.

One imagines hosts of efficient, willing servants silently putting everything in place, spreading the feast while one's parents straightened ties and patted curls upstairs—but it was probably not so at all. I expect our mothers worked just as hard behind the scenes, as we do, to set the stage for their dinner parties; only their choice of ornaments and decoration was different, just as theirs must in their turn have been different from that of their parents.

Their fathers or perhaps even their grandfathers would certainly not have allowed a cruet to stand on the table; such things in mid-Victorian days had to be passed around by the butler. And in those distant days table cloths were *de rigueur*; table mats were unheard of vulgarities. Those fine Victorian table cloths, double damask of course, were the pride of the household, only to be removed at the end of the meal for safety when the men stayed behind, not, mind you, in the 1870's for their port, but for their sherry and later perhaps for their brandy. Only then was the mahogany laid bare; until then every inch of the table had to be covered by fine linen in the traditional damask patterns. So formal were these patterns that one can scarcely believe that they were ever set askew. Cornerwise laying of tablecloths must have come in later as a suburban refinement—and of course it still lingers in Subtopia, where, to be polite, everything, including furniture if possible, is set across a corner. Such finical dispositions would have been out of scale with gargantuan Victorian hospitality, often enjoyed in relatively modest households by two dozen or more guests. To feed so many, dishes had to be man-sized and designed for vast sirloins, saddles of lamb and whole salmon, and that of course meant serving at table. The Victorian paterfamilias had to master the art of carving in public before the family and guests, not at some sideboard with his back to the company as is more common to-day, always pre-supposing a joint worth carving at all.

Those were the days, but not our days. And yet we too can find it often worth while and often enjoyable to do a little dressing up for occasions. The means with which to decorate our tables are all around us. Indeed we are probably luckier to-day than, say, thirty years ago in our choice of ornaments even though circumstances have

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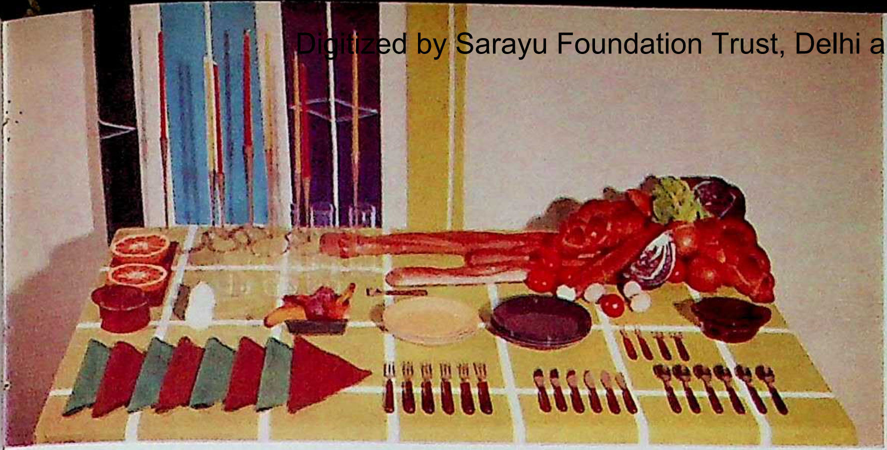
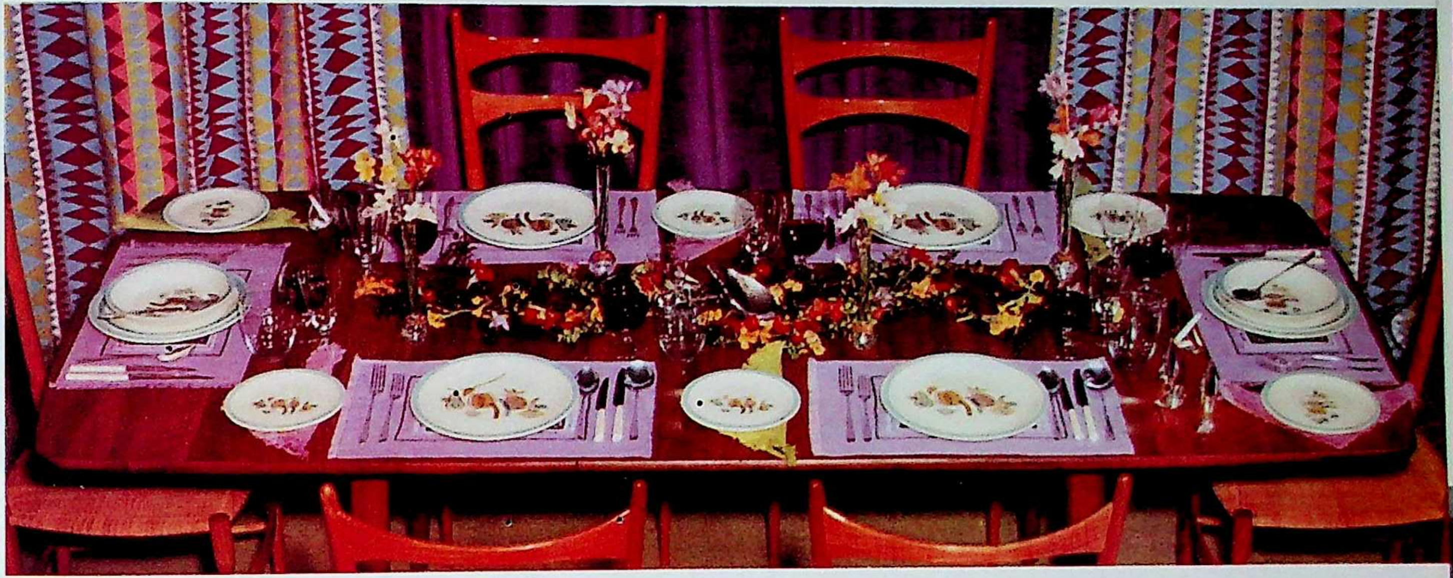
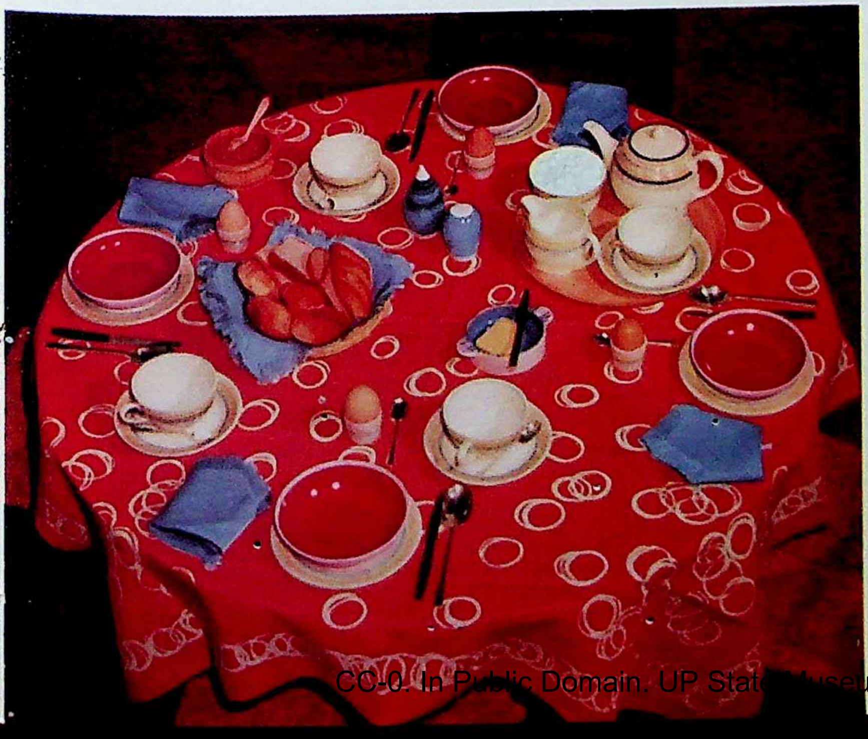


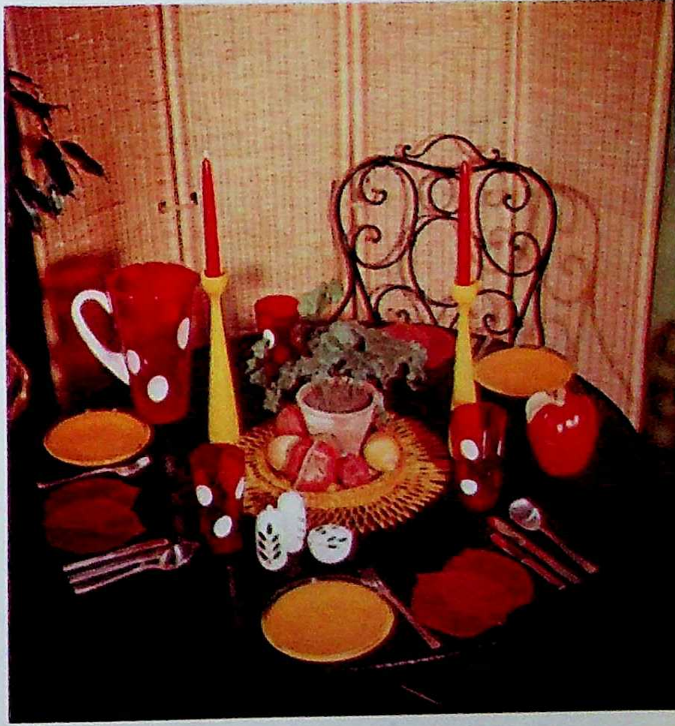
New suggestions for a buffet lunch from Woollands. Tablecloth by the yard from Germany, Irish linen napkins, Danish rosewood handled stainless steel cutlery, "Arabia Ware" plates, dishes and condiment set from Finland, Swedish tumblers, British candlesticks of Scandinavian influence



At Liberty a Gordon Russell table and "Sanguinetti" chairs, Irish linen napery, "Barbados" dinner set (exclusive to Liberty), Wine and Food Society claret glasses, "Stromberg" tumblers and sherry glasses, "Pride" matt finished Sheffield-plated cutlery, silver condiments by David Mellor, silver boat dish (Gerald Benny)

German by-the-yard table cloth, Irish linen napkins, English partridge-handled stainless steel knives, "Grace" silver-plated spoons, Norwegian cereal bowls, "Radial" tableware by Christopher Heal, "Briglan" pottery cruets, Dorothy Watson butter dish, English sycamore sugar bowl and spoon. Heals





Black metal table and chairs. Glasses and jug, wooden olive jar, and pottery cruets all from Italy. French plastic mats, "Phoenix" fireproof plates, Swedish candles, and stainless steel cutlery. Everything from Peter Jones

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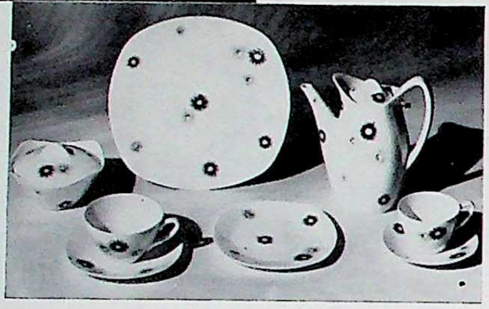

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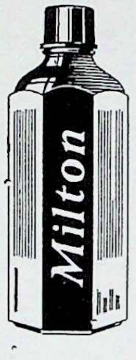

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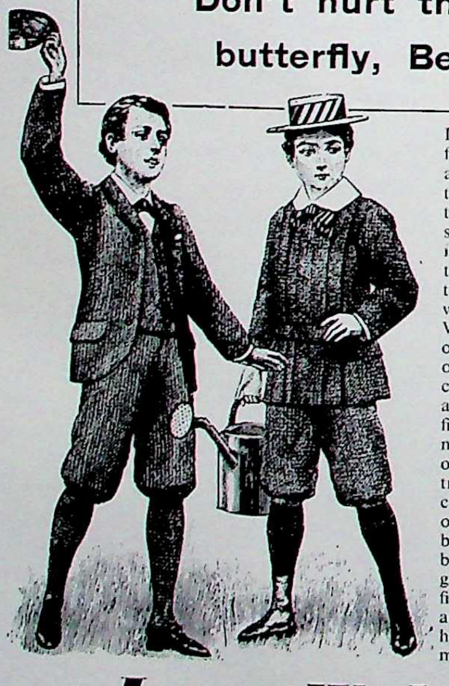

In 1898, when this illustration first appeared in Isaac Walton advertising, Arthur seemed to think he might have to "take the can back" for Bertie's high spirits. But, fortunately, even if our fashion plates did make these boys look a bit precious, the clothes were good and tough, with double seats in the trousers. We cut our teeth in the business of school outfitting three-quarters of a century ago. By now we've cut our wisdom teeth at it. We are officially recognised outfitters to most schools in the neighbourhoods round about our shops, and we do a big trade with families whose children go to school outside our areas too. This is partly because we are still a family business and whole families—grandfather, father and son—find it pleasant to shop with us: and partly because we have high standards of value for money.

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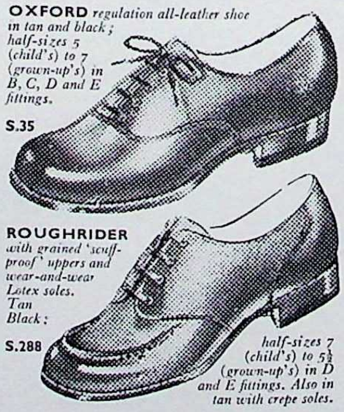
As tough as only Start-rite can make them!



OXFORD *regulation all-leather shoe in tan and black; half-sizes 5 (child's) to 7 (grown-up's) in B, C, D and E fittings.*

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ROUGHRIDER *with grained 'scuff-proof' uppers and wear-and-wear Lotex soles. Tan Black:*

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half-sizes 7 (child's) to 5½ (grown-up's) in D and E fittings. Also in tan with crepe soles.

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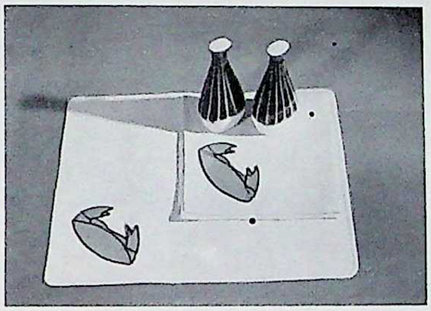
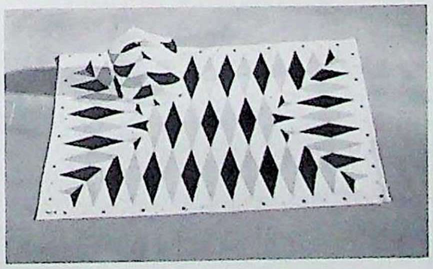
contracted our tables or driven us from a dining room to a dinette alcove. And if we have only a kitchen-cum-dining-room, our present-day workaday table tops are at least prettily coloured and often delicately patterned. Our cheerful modern plastic tops are really quite a blessing in the way they enliven the working parts of the home.

Perhaps we owe more than we recognise to our Scandinavian contemporaries in the art of table decoration. The Swedes have long had an eye for quaint accessories, particularly at Christmas time where all manner of hem sloijd (home handicraft) ornaments of straw or wax or pot are brought out to dress the board. And the farther north one goes the more prominent the role of the candlestick becomes; not thick even-section candles, but thin tapering ones in reds and yellows as well as white, and set in pretty holders of brass or satin silver or ceramics. We can get such things here now and not all of them are imported. Our cruets too can to-day be less conventional, again largely thanks to Scandinavian experiments. The Swedish potters have played with all manner of shapes, many of them extraordinarily attractive both to eye and hand. One Swedish potter expressly designed his mustards, salts and peppers as "hand sculpture," things to be fondled as well as used. Our own potters too are now offering a rich variety of new shapes and colours, all of which can cheer a small table.

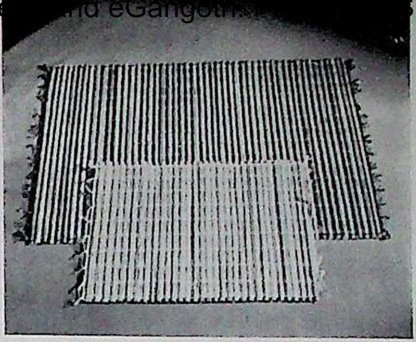


Black and white condiment set at Primavera designed by Parkinson. Trubenised straw-cloth mats from Barlow and Jones with matching napkins

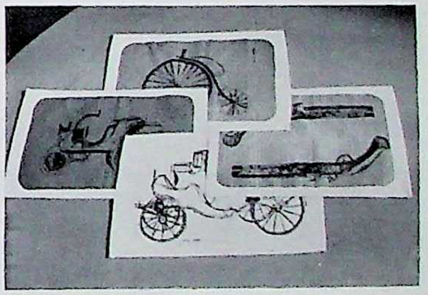


Irish linen table mats and napkins with grey and black diamond design on white from Harrods

In table mats also there have been many changes, most of them in my view for the better. Grandmotherly doilies and hunting prints pasted on to rectangles of lacquered hardboard no longer have it all their own way. Apart from the more obvious alternatives such as coloured or lacquered raffia or modern drawings to replace the old prints, there is to-day a fine range of printed linen mats, bright or gentle in colour according to taste, and many of interesting weaves and textures. An excellent idea is the use of trubenised linen for table mats. These remain crisp and even after many washings. Another good idea is the inter-weaving of Lurex metallic yarns to give a glitter and sparkle in the candlelight. I have seen this decorative Lurex used both in linen mats and threaded through ones made of thin bamboo slats. And if you want to be your own designer, so to speak, all you need to do is to buy lengths of cloth of your own choosing and cut them to size. If you have a good eye for colours you can set a different colour before each chair; the effect can be very gay and quite economical. But I have one complaint about these textile mats—they are so often so large and rectangular that the average small table can seat no more than four without a squash. There is much to be said for the circle, though I realise that the purpose of the large oblong mat is to take the knives and forks as well as the plate; in fact, one firm in Sweden has produced a very smart range of linen damask mats printed with geometrical patterns that clearly mark the areas on to which the various implements should be laid, thus leaving nothing to chance.



Rush mats threaded with Lurex in blue and silver and gold from Primavera



Yellow and deep blue linen table mats with designs of carriage, penny-farthing, etc. The Gift Shop, S.W.1.

This revival in interest in linen for table mats has of course brought in its train a new approach to napkins. These need no longer be plain white, but can be printed with patterns to correspond with the mats. There is no reason either why every napkin around a table should be the same colour. If the mats can each be a different colour, so can the napkins, alternating with the mats if you like, though the more complicated the combinations, the surer eye you

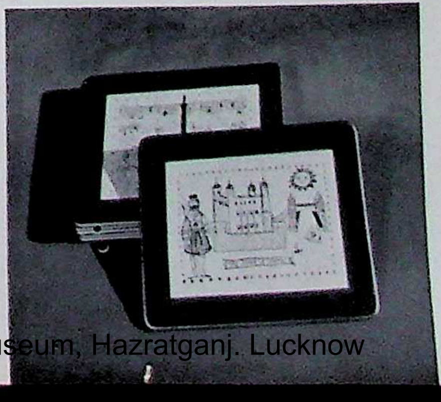
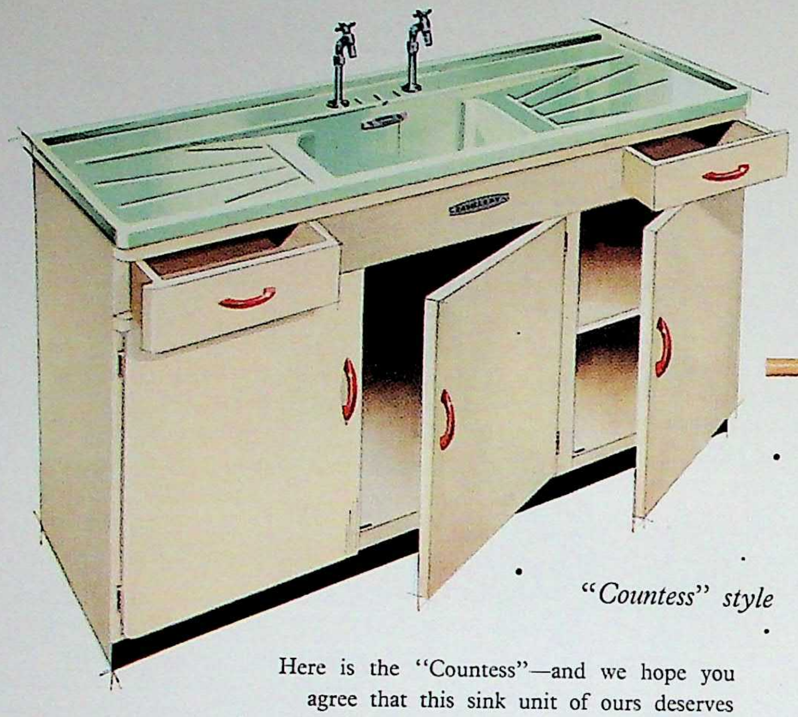
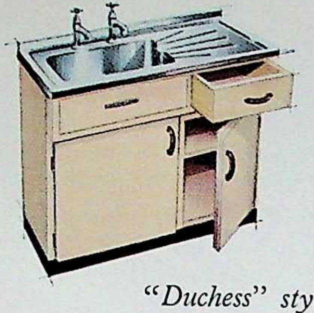


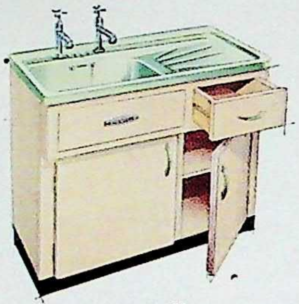
Table mats of London scenes with deep blue borders and felt backs. Harrods



"*Countess*" *style*



"*Duchess*" *style*



"*Princess*" *style*

Here is the "Countess"—and we hope you agree that this sink unit of ours deserves the title! The "Countess" can have a porcelain-enamel top* (as shown); or a stainless-steel one. Like all Easiclene units, the cabinet is very well made of seasoned wood. Single drainer versions are available, too, right or left-handed. In fact, as we show, there is a whole range of Easiclene sink units, down to the neat and compact "Coronet" model. Do ask to see them, please, by name!

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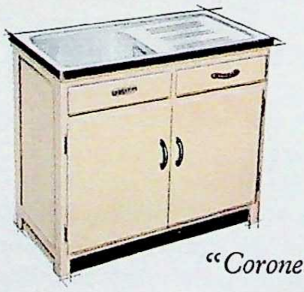

"*Coronet*"

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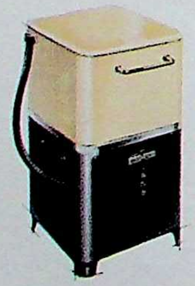

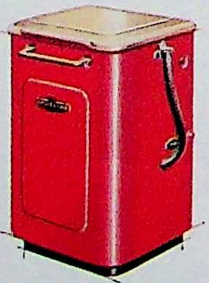

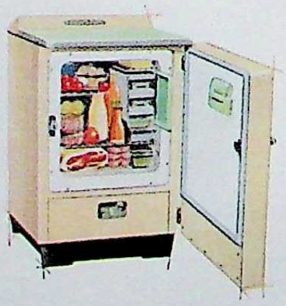

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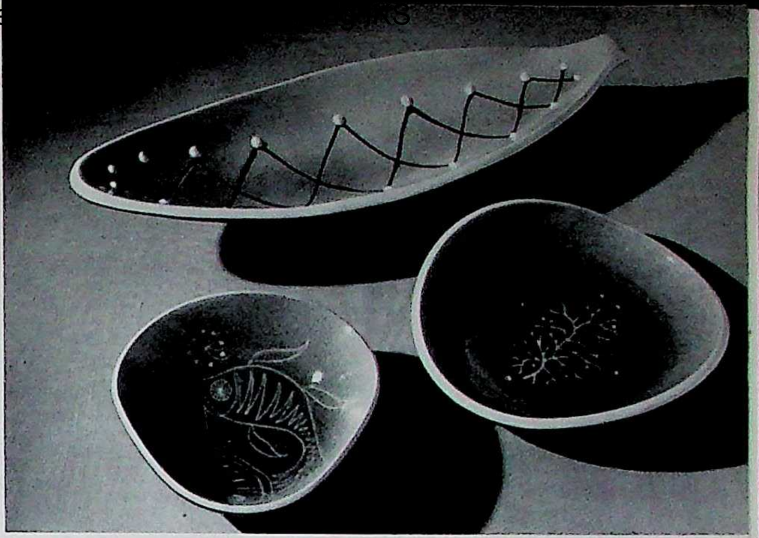
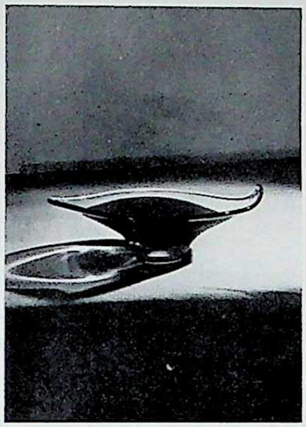


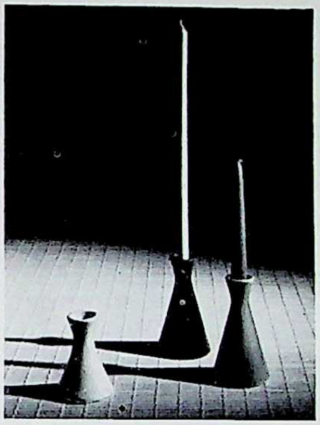
Tigo ware ornamental dishes designed by Tibor Reich for Denby Pottery

must have. When we have the rainbow at our beck and call we must be wary.

But all these are trimmings. Probably the most important part of a well-dressed table is the marriage of glass, pottery, cutlery and flatware. One of our weaknesses as an industrial country is that our manufacturers too often work in watertight compartments, each going his own way without any care for, or knowledge of, the trends in allied industries, whose products will be seen alongside his own. How many carpet manufacturers, for instance, consciously concert their design policy with makers of curtains or upholstery cloth? And how many of our potters work out their patterns in step with the table glass makers or vice versa? And does Sheffield keep its eye on Stoke-on-Trent? All too rarely, I fear, and yet on the Continent, and again particularly in Scandinavia, there does seem to be a fellow-feeling between these various manufacturers. Their cutlery and their glass seem to go happily together with their pottery, in a working if still largely unconscious partnership.

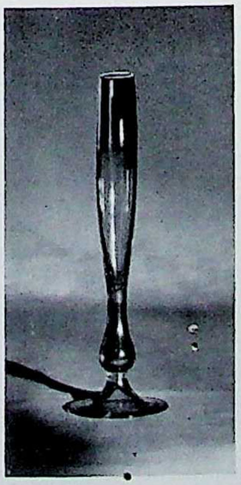


Whitefriars oval glass dish in ruby red and white from Harrods



Pottery vases or candlesticks designed by Ann Reeves for Kenneth Clark Pottery

Perhaps we the shoppers could help to put this right, if each time we have to choose something for the table we would stop to think what its neighbour will be like. We do this more or less in choosing our furniture and fabrics. Why not for the table?

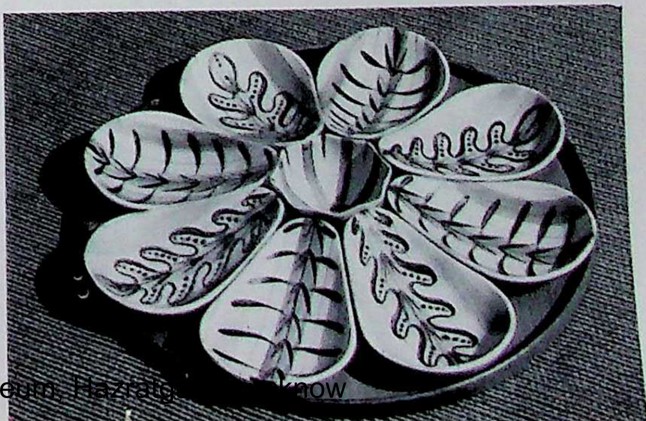


(*Left*) Whitefriars vase in pale blue glass for a single bloom

Italian dishes with carrot and gherkin shapes or decked with realistic petit-fours. Harrods

For instance, much as we may like rather stocky, peasantish hand thrown pots for our casual meals, can they be fairly set alongside more sophisticated things when it comes to a party? Equally would we put expensive cut glass on a plastic table top? Put baldly like that the answer is obvious, but the same considerations should apply in varying degrees when setting out any kind of table.

But all rules are dangerous. If someone says you can't mix this with that, someone else will come along with more artistry at her finger tips and will do just that and get away with it. There must, however, be some constants that always apply. Lighting is one and vision another. Don't over-light a dining room if you want a friendly gemütlich evening, and don't obscure your guests from each other by tall superstructures of flowers or foliage in the middle of the table. I am myself rather glad to see the revival of small specimen vases for individual flowers, and was pleased to find support for this in a little mid-Victorian guide to "Manners and Tone of Good Society." "As regards the most correct style of dinner decorations" it said, "they should be of very moderate height. It is now an old-fashioned style that of having giant-looking or tall flower plants placed on the table as they may obstruct the view of the *vis-à-vis* and preclude the possibility of general conversation. Low specimen glasses placed in front of each guest is a pretty fashion as are leaves and trails of creepers laid on the table cloth." Delete the table cloth perhaps, in view of our laundry charges, and that advice is as good to-day as it was when it was written.



(*Right*) Hors d'œuvre set in earthenware, leadless glaze. Denby Pottery

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Flower Arrangements for Summer

By VIOLET STEVENSON

Most of summer's flowers come from what I like to call cut-and-come-again plants. Indeed, the flower arranger does more than one good service by regularly gathering blooms, for both house and garden benefit.

Many of the most showy plants, though, yield only short stemmed flowers but as long as the containers that are to hold them are carefully chosen this need be no drawback. Any long low dishes will do beautifully for flowers like nasturtiums and pansies.

Most important are the stem holders for flowers, especially those from many of the bedding plants, for they are apt to have very slender stems. One finds most success from using more than one stem holder. For example, in a dish arrangement, where the flowers are to form a coloured mass in the centre I should use a pinholder, (firmly fixed to the *dry* floor of the dish by three little pills of plasticine squashed under the holder to act as suction pads) and impaled on this a tangle of *large* mesh (1½—2") wire netting.

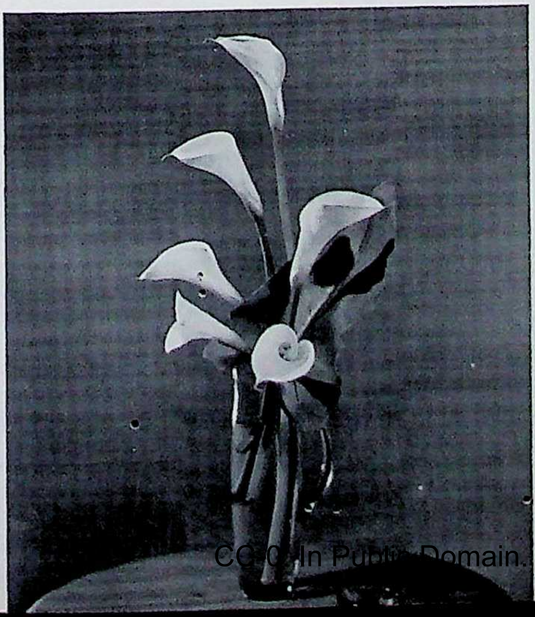
If no pinholder is available use instead a "coil" of plasticine and impale a ball of netting in this.

Sweet peas, candytuft, pinks and nemesia eked out and filled with harmonising materials such as leaves and shrub blossoms make delightful decorations. Those little Victorian china baskets, long soap dishes which once graced wash-stands, or those modern scoop-like dishes of gleaming ceramic now so popular are ideal containers for them.

To aid their arrangement make a little "parcel" stem holder from a square of large mesh wire netting (as wide as the widest portion of the container) and a piece of Florapak cut from a block. Soak this and then place it in the centre of the netting, turn in the edges, "enveloping" the Florapak. Keep those cut ends of wire netting uppermost and place the parcel in the container. Hook a few snag ends over the rim or round the base of the handle if there is one, to hold the stem holder secure. Add a little water when the arrangement is completed. The Florapak will retain it and keep the flowers well supplied.

Glass comes into its own in summer, yet it is so often left empty of flowers because of the difficulty of arranging them without a stem holder or because it is impossible to hide the holder. But this need not be. Once again take wire netting and make a "funnel" of it that will just fit into the rim of the glass. It should not be too deep or it will show. Bend the ends over the edge so that they hold.

A "funnel" of wire netting keeps the lilies in place and it is hidden by the flowers arranged at the rim



At the side of a glass bowl, a small cylinder of wire netting supports a cluster of roses, enhanced by the expanse of water

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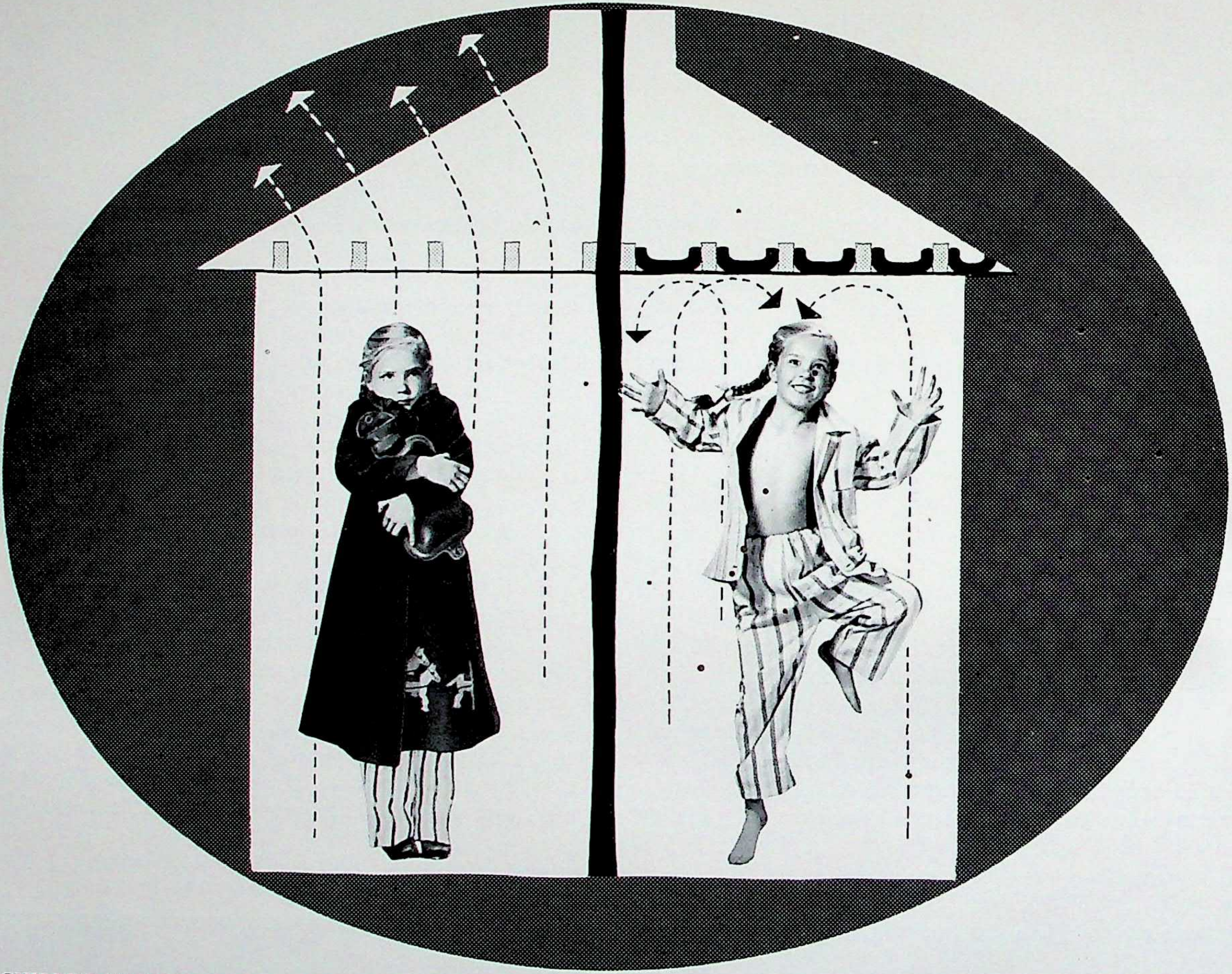

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CONNOISSEURS' CORNER

Antiques for less than £10

By GEOFFREY W. BEARD

A charming plated Victorian teapot, teacup and outsize saucer decorated in silver lustre, with an elegant silver spoon made in 1852. The jug and sugar basin, probably French, are maroon and gold

Antique dealers derive their happiness, it is said, from chasing and acquiring antiques, and if possible pass on their spoils quickly at a profit so that they can hunt something even more valuable. Collectors, on the other hand, enjoy the chase, but then guard jealously and even occasionally scorn the idea of publication and examination of their possessions. The timid would-be-collector reads about the auction ring and 'fakes' and wonders if all are like the dealer the late R. P. Way writes about in his entertaining book, *Antique Dealer*. He had noticed a china set marked in the catalogue as French which actually bore the Swansea mark, enhancing it in value several times over. A piece of stamp paper was quickly stuck over the mark bearing the price £3 10s. 0d. and the dealer eventually had "a very good buy," French work at that time being out of vogue.

Whilst dealers seem at times to outnumber customers it is still possible, at a modest price, to collect articles that do not stretch the imagination in being called 'antique'. It is true that prices of the finer examples of craftsmanship have often trebled within the last few years, but why not acquire, for example, nineteenth-century Staffordshire figures, some silver wine-bottle labels, lustre ware, Sheffield plate, books, book plates, engravings. There is much that is hideously Victorian in some eyes and entrancing to others to be acquired for a modest outlay.

Silver boxes for trinkets, thimbles, ruby glass, and wine-glasses can be found for under £10. For example all the pieces of ruby glass in a collection at Leeds were acquired for under £1 and the little rococo plated teapot illustrated here cost £3 a year ago. It was bought in the famous

continued on page 127

A natural colour photograph showing one of the many attractive colour schemes.

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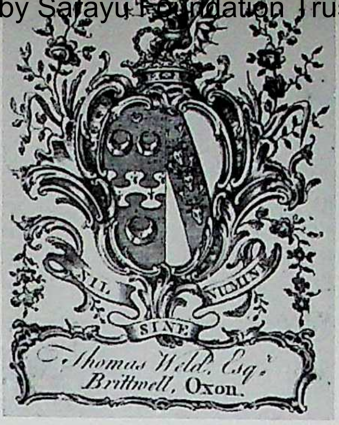
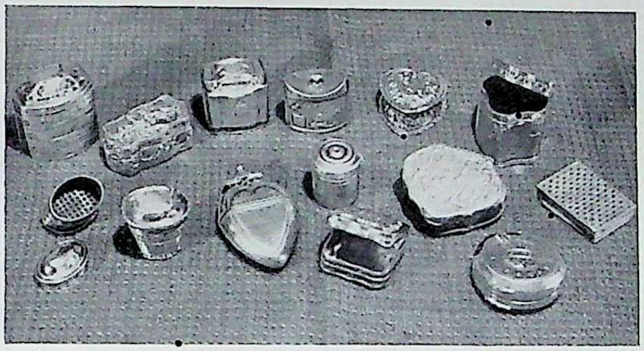


Eighteenth-century book plate of Thomas Weld, of Brittwell, Oxfordshire—a lovely little design for possibly sixpence

These tiny silver boxes, mostly foreign, are masterpieces of invention and craftsmanship. Small oval at left in front is an English pocket nutmeg grater, made in 1796



Antiques for less than £10 *continued*

Stonegate at York, proof possibly that a neat pleasing object need not cost more because it comes from the enchanting world of antique shops that is York. Late in 1955 I sat in a London sale room in Hanover Square, bemused and certainly not quick enough to secure a mahogany wine cooler at £4 10s. 0d. Almost the last bid of the day, in good condition, and with but modest outlay there was a wine cooler, or by simple conversion a small linen chest. By the vagaries of the sale room it changed hands at a proportion of its true value.

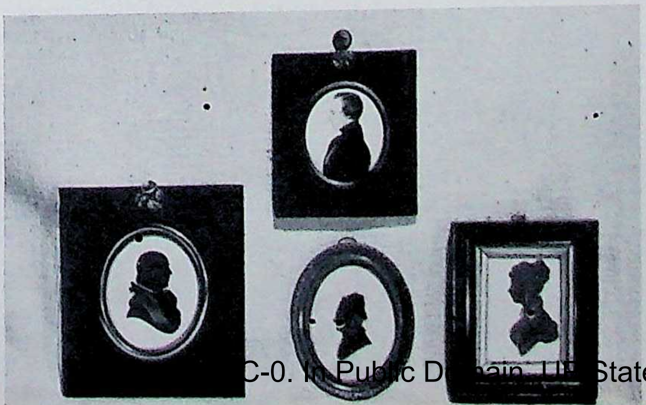
A friend who automatically asks in every book-shop for book plates—those elegant engraved marks of ownership—was delighted to buy twenty for 5s. They had been put on one side for a collector who called at the shop regularly until he died. At least half of the number were of early eighteenth-century date, and that of Thomas Weld of Brittwell in Oxfordshire is reproduced. Easily worth sixpence! And what of the Aladdin's cave of silver for sale ranging upwards from a few shillings to be found in the vaults in Chancery Lane where twenty-six firms have their premises?

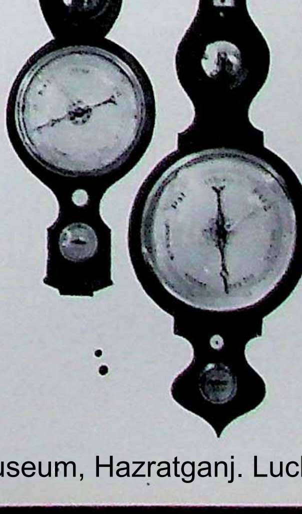
The workbox offers delightful scope with silver thimbles spools and shuttles, and a collection of the fantastic delicate glass objects carried in glassmakers' picnics well over a hundred years ago would be a rewarding process. Ranging from miniature water pumps, umbrellas and walking sticks to glass rolling pins and top hats, they can be found in most antique shops, particularly in the Midlands.

Interest has declined in etchings in recent years and consequently the value has fallen. These, together with the coloured Arundel Society prints (of religious subjects), and even Baxter prints, whilst commanding a low figure in the sale room can look very pleasant and gay mounted as a folding draught screen. This is of course true of the more expensive flower and sporting prints and maps but fewer people think of religious prints as fire-screens and coffee tables. They are consigned to the sale room in a dusty portfolio to be discovered by those with under £10 in their pockets.

Weather glasses—surely a more charming name than barometers, and one also borne by a little flower which closes its flowers before rain—are still snapped up for the American market. In size and vaguely in appearance they resemble a copper warming-pan but usually mahogany frames and long columns of mercury are the predominant feature. If one knows someone who can reset them (their usual fault) they make as charming a decoration as silhouettes, even if those evocative morsels do depict an anonymous great grandmother. As the poor man's miniature they came into great vogue in this country about 1770. The finest work was perhaps that of John Miers in the 1780's; and other capable workers were Mrs. Beetham, Hamlet of Bath, and Rosenberg who was patronised by George III and his court. Silhouette hunters still talk of the speed with which Augustin Edouart used the scissors and it is estimated that in one year he did 6,000 portraits.

Three silhouettes and a miniature, each priced between 35s. and 50s.





Collection of glassmakers' "friggers"—small objects carried in processions about 100 years ago.

Far left, early eighteenth-century barometer with scroll top and (*left*) Victorian barometer with pointed ends. The Victorian version can be bought for around £9 in working condition. The earlier type may be a pound or so more

Lustre jugs in copper and gold with painted and lustred decoration. At the back is one of maize colour with decorations in lilac and gold

To-day it is wrong to think that silhouettes, representing a minor limited art, can be bought for a few shillings; they are popular in America and becoming scarcer but can still be found at a reasonable price and make a pleasing wall decoration. Examples are illustrated here.

Why not consider lustre jugs and mugs—earthenware covered with a thin translucent layer of a metallic oxide—or Staffordshire pot-lids, those gay reminders of the time when even the potted fish paste jar was decorated with a coloured engraving. The late H. G. Clarke published a detailed catalogue of these lids and in his price-list of them (1955), most of the items are listed at under £10, to take their place along with so much that can please at this low price.

When asking yourself why it is possible still to find so many brightly coloured nineteenth-century Staffordshire pottery figures (used as chimney ornaments), remember that most of them were produced cheaply by child labour.

Reginald Haggar in his recent excellent book on this fascinating branch of ceramics reveals that when Richard Morton, a boy nine years old, gave evidence to the committee on the employment of children in factories (1842), he said:—

"I work by the piece and can make 40 dozen small figures in a day; I get 1d. for ten dozen, that is about 2s. a week." Haggar computes that "at this rate of output a small boy could produce as many as 144,000 in a year of fifty weeks." Ignoring for a moment, however, the deep social implications we are captivated by this bright commentary on English social life. Five examples are illustrated, chosen at random from some sixty in the J. H. Folkes collection.

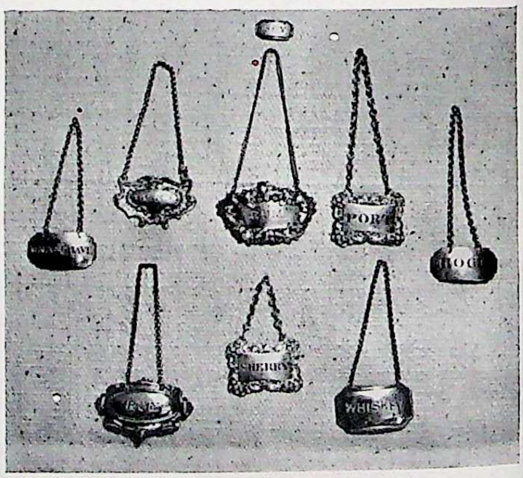
Gaily coloured mid-Victorian Staffordshire pottery figures. Tom King, the highwayman, is becoming rare, but can still be bought for under £10

The best of the English wine labels attract at many levels and afford an interesting insight into the eighteenth century. No house is too small to house a collection of them and whilst Terence Mullaly has recently noticed one label in the sale room which fetched £73, "good examples can still be bought for a few pounds, and occasionally even for shillings."

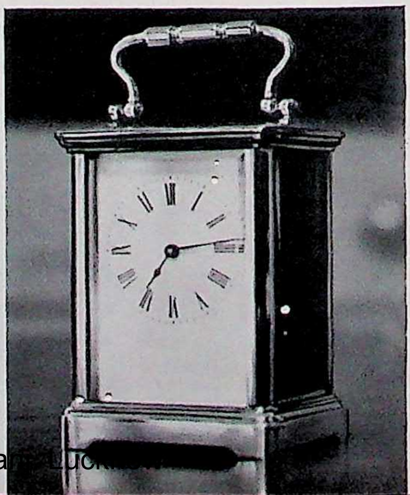
The great silversmiths produced examples and the Battersea enamel labels are now very expensive but at all times the main function was to identify the contents of the decanter. Consequently they are supported on chains and have a variety of names engraved on their decorated faces. "Nig" is merely a reversal of Gin, whilst "Mountain" and "Champain" vie for place with the mere Port, Sherry and Whisky. N. M. Penzer has written a book about them and there is a collectors' circle devoted to these little wafers of silver which bring the history and memories of good vintage wine to life.

The only fault with recommending all these attractions is that soon their price might soar—hunt and hoard while you still have time, and believe with Francis Bacon that

Fortune is like the market, where many times,
If you can stay a little, the price will fall.

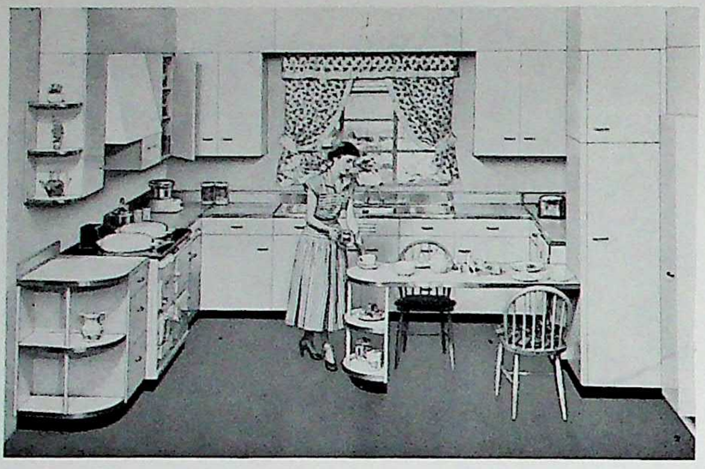


Wine labels of silver and plate suggest a few shapes of which there were many ingenious examples made—still a rich field for the modest collector. *Left*—William IV (1830-37) police truncheon, issued to the first policemen ("Peelers") in London. *Below*—carriage clock around 1860. Made of brass but lacquered so that cleaning is unnecessary



Managing the Home

SECTION THREE



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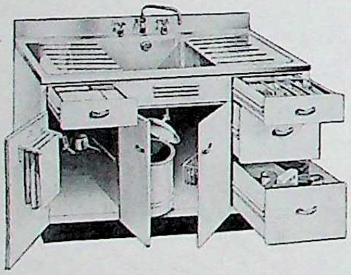

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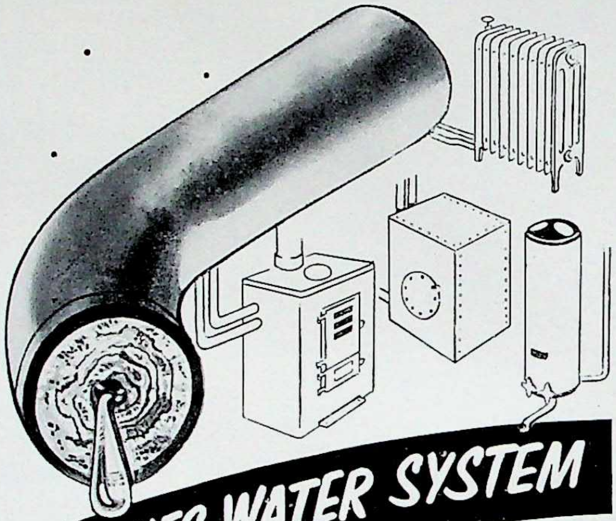

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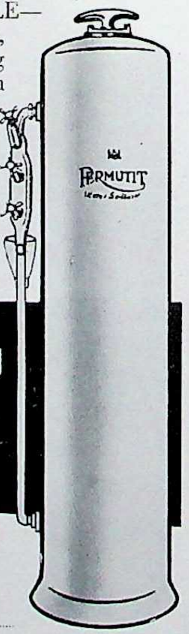

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Kitchen Commentary

By GEORGE MANSELL

If you were to ask me where the greatest change had taken place in the design and equipment of a house in the last 20—25 years, I would say in the kitchen. I mean, of course, a change for the better and the kitchen is not the only benefactor of more advanced ideas, for methods of heating and draught prevention, house planning generally and fittings such as cupboards in bedrooms have all moved forward.

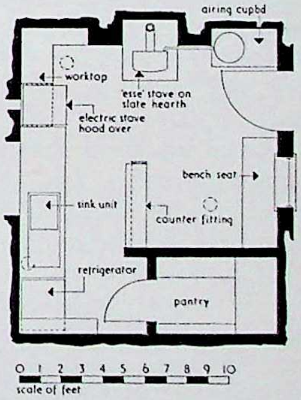
I think we can thank the people of the United States for many of the good ideas in the modern domestic kitchen. Before most countries, the average American household began to do without servants, and the genius of an imaginative people soon got to work to produce the most practical layout and the tools for making short work of the never-ending and often humdrum business which goes on in the production shop of the house.

For that is what the kitchen really is—a production shop; for the family's food and for laundry, and a host of ancillary things—jam making for instance. For that reason the kitchen must work as a shop. And because the women-folk often have to spend a lot of time there, it must be a pleasant place for them to work in; everything as far as possible being within easy reach, and the view from the kitchen window should be made as good as possible.

A well tried formula is now the rule rather than the exception for giving the housewife less walking and less stooping. The old kitchen table is almost a bygone but remains in the larger kitchen as a centre piece—reduced in size and considerably smartened up. Its place is taken by a continuous or nearly continuous work top, generally 3 ft. above floor finish and commonly 1 ft. 9 ins. wide, which covers a range of floor units placed against the walls. The sink and draining-boards are placed at the same level as the work top and many cookers and refrigerators will fit into the same scheme, thus giving the housewife a continuous working surface on the *same* level and at the *right* height.

The floor units are built together so that there are no awkward spaces in which dust and dirt can lurk, and with a plinth at the base so that there is space for toes. They can be purchased to standard sizes in many different combinations of drawers and cupboards to suit various purposes or be specially made to any size or shape, with such refinements as sliding doors of glass or hardwood.

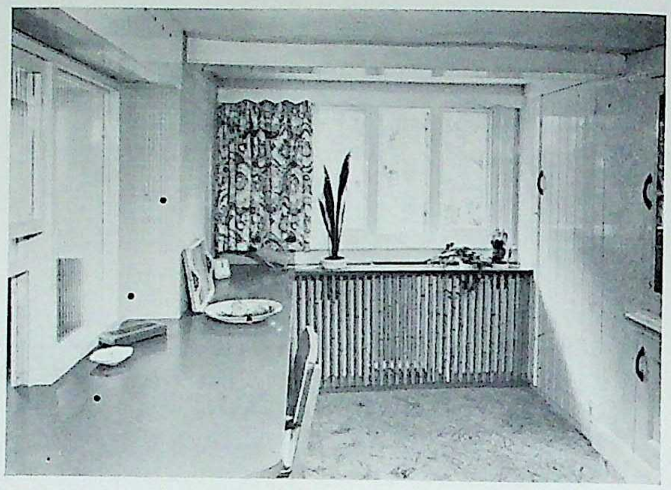
One of the most important changes to be seen in the modern kitchen—and this becomes immediately apparent if you are replanning an old fashioned one—is the care taken in placing the right fittings not only in the right place to get the best light and convenience for service to breakfast bar or dining room, but in a logical sequence for preparing and cooking meals and washing up and putting away afterwards. The best arrangement takes utmost advantage of daylight by placing sink and draining boards and food preparation area of the work top near the window with the cooker close at hand. A good arrangement places the cooker and refrigerator on one side of the meal preparation space with sink and draining boards on the other. This also enables the work top on the other side of the sink to be used in conjunction with it for washing up and putting away crockery and cooking utensils. This work space is

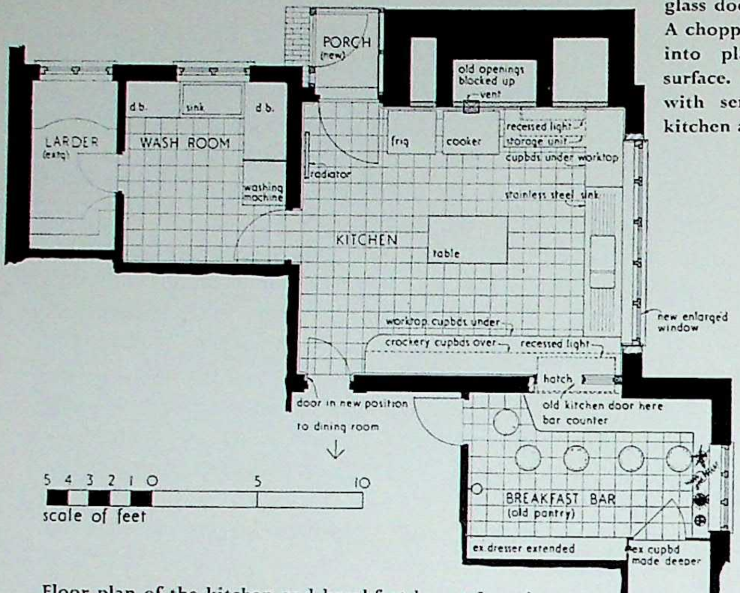


A kitchen-dining room for a small flat designed by architects Stallard and Walker. The original room measures only 12 ft. by 12 ft. square. The storage unit which divides dining and working area is built of standard Conran boxes screwed to ordinary $\frac{3}{4}$-in. black conduit

The porcelain enamelled sink is dropped into the blockboard working top which is fixed with black formica and has a mahogany edge. The nest of drawers screwed to the underside of the work top is a standard unit from Heals

A suspended storage unit with glass drawers for currants, raisins, sugar, etc., and concealed light which shines down, through glass doors, on to the work top. A chopping board of beech is let into plastic covered working surface. (*Below*) Breakfast bar with service hatch connecting kitchen and counter





Floor plan of the kitchen and breakfast bar at Lucas's

best planned adjacent to hatch or door to dining room or breakfast bar.

The new kitchen at Lucas's illustrates the points I have mentioned above. The original kitchen was a real horror. There was a huge old fashioned cooking range in the centre of the back-door-wall, with low cupboards using up the deep recesses on either side of the chimney breast. The old window was a small sliding sash affair which gave very little light. On the right hand wall was a dresser and door to pantry; in the centre of the kitchen was the inevitable large kitchen table. The plans and pictures show how the new kitchen has been fitted into the old. The first point to notice (and it may help other people with their large ungainly kitchens) is that the old chimney place and side cupboards have been walled up. There was no lack of space in the original kitchen and this was the simple answer for providing wall space for new fittings and getting rid of nooks and crannies. The second point to notice is the large wide window. The room is only a little over 7 ft. high; it was therefore essential to have a wide window to throw light to the far end; a gloss painted ceiling has helped this enormously. As this part of the house is sixteenth century and of timber framed construction, the window did present a problem and is designed as a frame to support the floor above. The kitchen door is placed in a new position, nearer the dining room and opposite the back door, and the pantry has been formed into a breakfast bar.

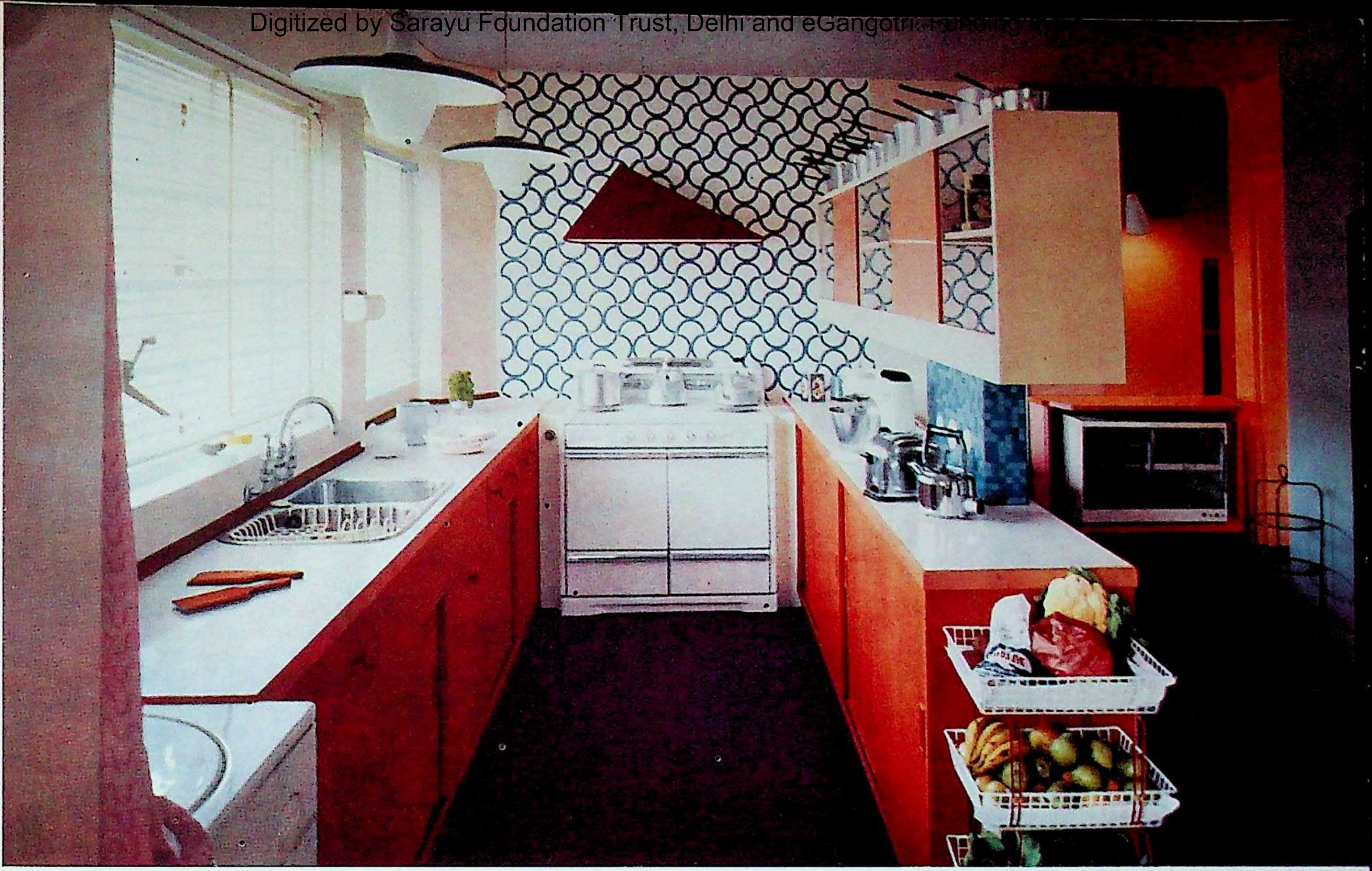
As a general rule the working area of the kitchen should be planned out of the way of people passing through the kitchen on other errands; and between two working tops there should be sufficient space for two people to work back-to-back. It is not always possible to plan a kitchen exactly on these principles, but they apply to many houses to-day, whether the kitchen is small or large. The kitchen planned by Sir Hugh Casson for Mr. Whitney Straight's house is an example. The free standing unit in the centre of the kitchen keeps the working area separated from the service area where people are constantly passing through. There are many other good points to this kitchen, one being the tiled wall to the back of the cooker.

In addition to floor units, there are also standard size wall units of different heights and widths which are available from many manufacturers who make them in both metal and timber; or again these can be specially designed. Obviously, wall units must be fixed at a height suitable for reaching shelves easily, and if there is a space between the top and the ceiling, it must be sealed off with a cover strip to avoid leaving a dust-trap. Wall units are usually less deep than the floor units, so that you do not bump your head when leaning over the working top. Also a too deep wall cupboard can be a source of irritation when it is difficult to reach jars placed at the back of the cupboard because of those arrayed in front. For that reason I, personally, prefer wall storage cupboards made with compartments for jars fixed to the doors. When the cupboard is open it is divided neatly into two halves with jars or tins easily reached in both portions as the illustration shows.

In the last few years the variety of floor and wall units which can be purchased to standard sizes has increased greatly. The open end unit with semi-circular shelves, so useful for finishing off a run of units up to the kitchen door, is now commonplace. A dinette unit with open end and swing-out shelves and banquette seat is most suitable for dividing off the area for meals in the modern kitchen-dining room. Drying cabinets, crockery draining cabinets, and the well known broom-and-cleaning materials cabinets and those with fold-up ironing boards are well established items in many homes.

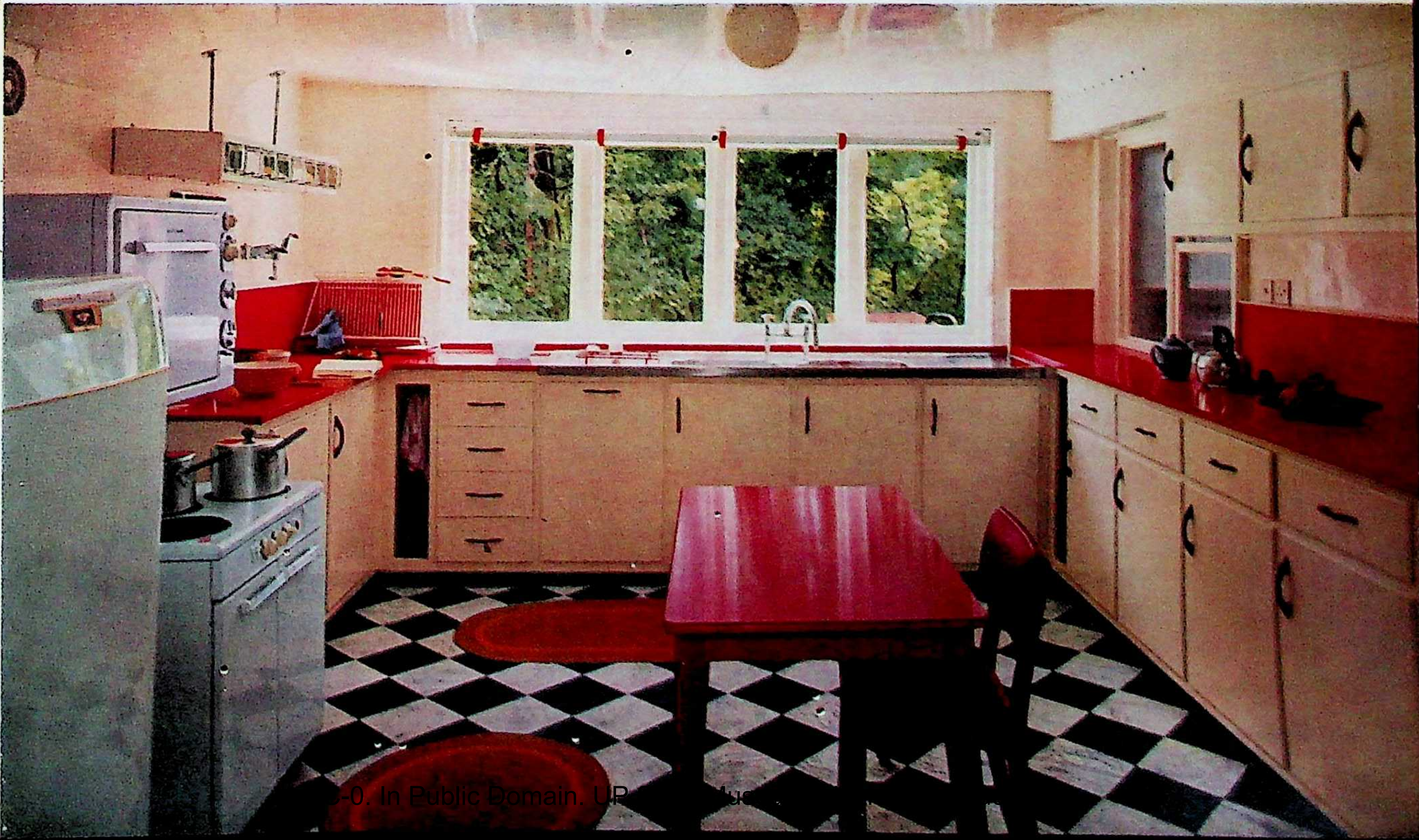
Sinks both in stainless steel and in plastic are now

continued on page 135

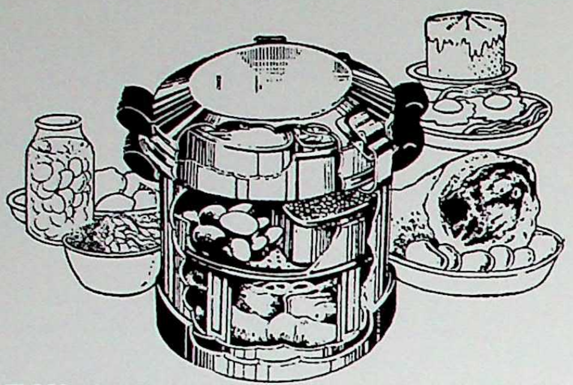


The kitchen in Mr. Straight's house was designed to give a continuous 3-ft. high work top and planned in a U-shape. The main cupboard units have plastic working surfaces with natural beech drawer fronts and sliding doors, the wood being treated with a waterproof coating

The kitchen at Lucas's, Haywards Heath. Old fashioned recesses have been walled up, a larger window installed and new service hatch to a breakfast bar. The kitchen units are standard size and so did not fit the room exactly. The gaps have been used for towel or tray spaces



Modern Home Equipment should include a



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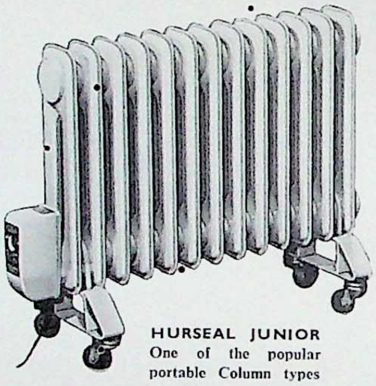

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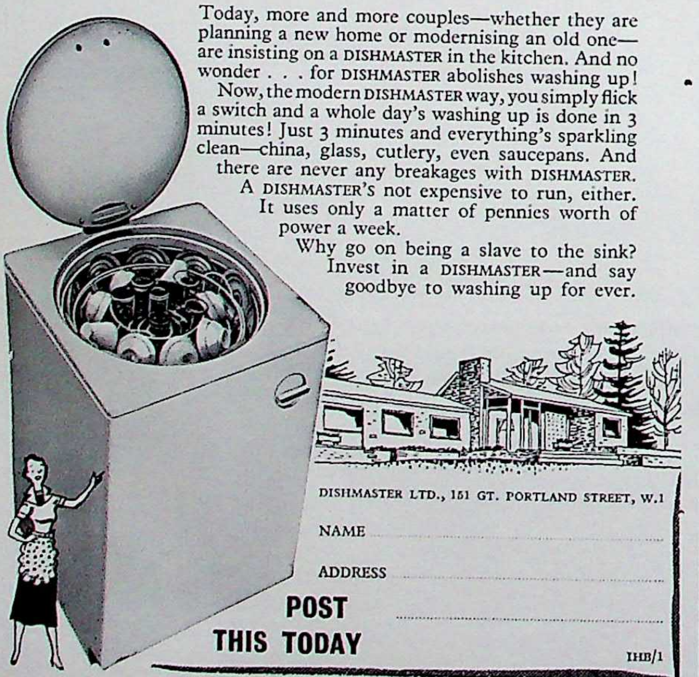

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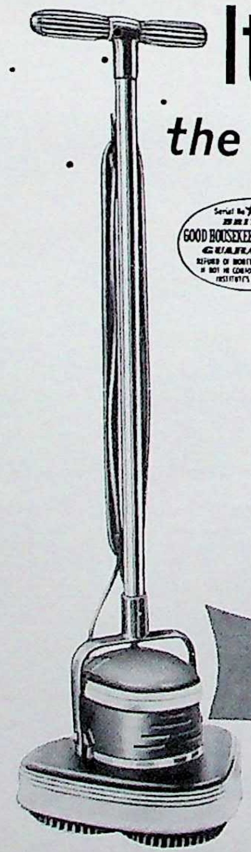

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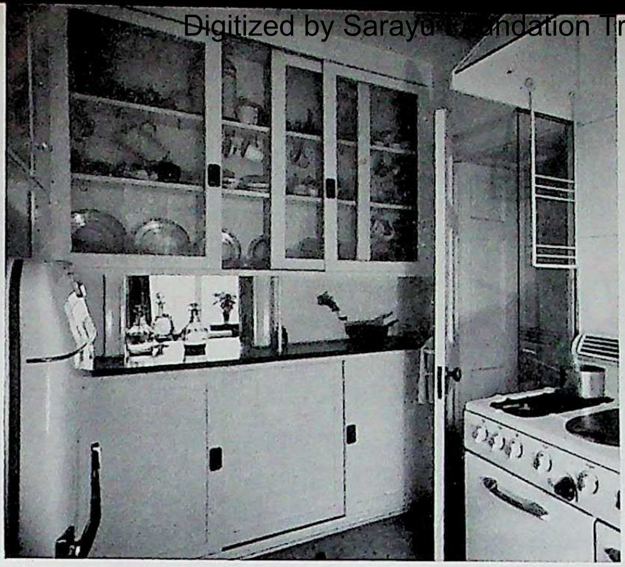
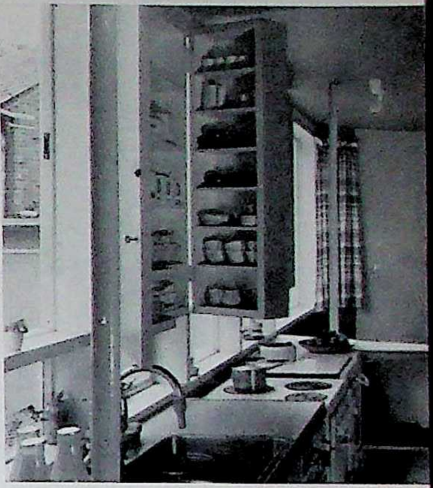




In a Georgian house, a small cloakroom has been converted into a kitchen. Sliding glass doors in wooden frames recall the old fashioned dresser, and are nicely in keeping with an eighteenth century house. The hatch has a Holoplast surface. (*Right*) Cliffords gas drying cabinet is fitted with eleven 22-in. plastic rods. (*Far right*) A well designed kitchen cupboard with shallow shelves built into door as well as cupboard

Kitchen Commentary *continued*

manufactured in many additional combinations with their draining boards. Double sinks with draining boards can be made L-shaped to fit into a corner; and from Sweden come the oval sinks in stainless steel which have to be built into the working top. Their appearance is excellent; there are no draining boards, and so it is best to have a double sink with plate rack to fit over one at least, for drying off plates.

Sometimes a problem arises in fitting up existing kitchens with standard units; so many units will fit in and there is space to spare. This spare space can be taken up by leaving openings for trays, or tea-towels which can be hung (for drying) on a pull-out rail fixed to the underside of the work top which is extended over the space. The illustrations of Lucas's show this idea in practice.

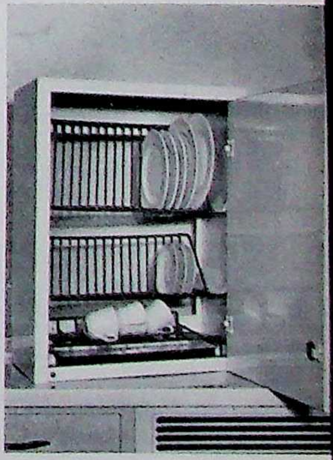
You will notice from the illustrations one or two other ideas which are easily incorporated in a kitchen if you do carpentry or know a handy-man to do it for you. I refer to the built-in butcher's board as part of the working top of the meal-preparation-space; the glass trays for sugar, currants, etc., and small ones for seasonings built into a hanging unit with hidden light; bread storage bin built into a cupboard; waste bin built in under sink. Several of these ideas are incorporated in the standard range available on the market.

And now—finishes. Just as important as the fitting out of the kitchen are the colours you paint it in. White, dead white, seems to be gaining ground in popularity for walls, ceilings and fittings, and the paint should be gloss. White is the best background for setting off the many excellent colours and designs of heat-proof plastic coverings which are universally popular for the working top. Although a little more expensive, the working top plastic can be carried up the wall to form a splash back instead of using the customary tiles.

A great variety of handles for cupboards and drawers are now available in different coloured plastic materials, or in metal, and these should be selected to fit in with the general colour scheme. The floor covering should also be carefully chosen. There are many beautiful colours marketed in thermo-plastic tiles. Lino tiles are also very good and kinder to the feet than the pre-war popular quarry tiles and are available in gay colours. Marble effects are a good choice as they do not show marks as easily as the plain colours.

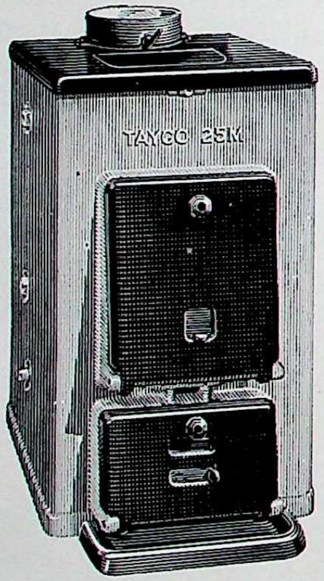
Last of all—lighting. If possible keep this diffused. I have mentioned a built-in light fitting over the meal preparation space. One could also be built in over the sink in many kitchens, or incorporated in the cowl if one is used with an extract fan over the cooker. One single central light with good power and diffusion is often sufficient.

"Leisure" kitchen equipment. A corner wall cabinet with glazed door and end unit and a corner cabinet with swing-out shelves; working surface of formica. By courtesy of Harrods Ltd.



Crockery draining cabinet made by Leisure Kitchen Equipment Ltd.

Why do husbands get burned up about boilers?



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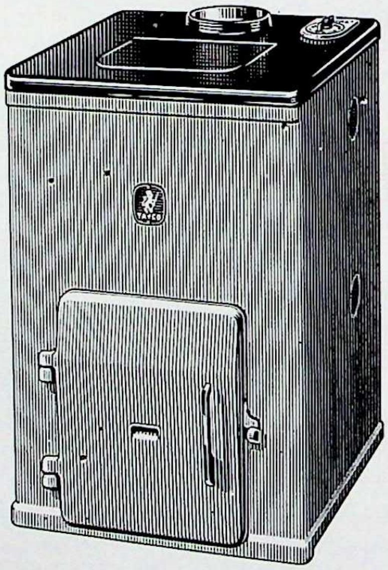

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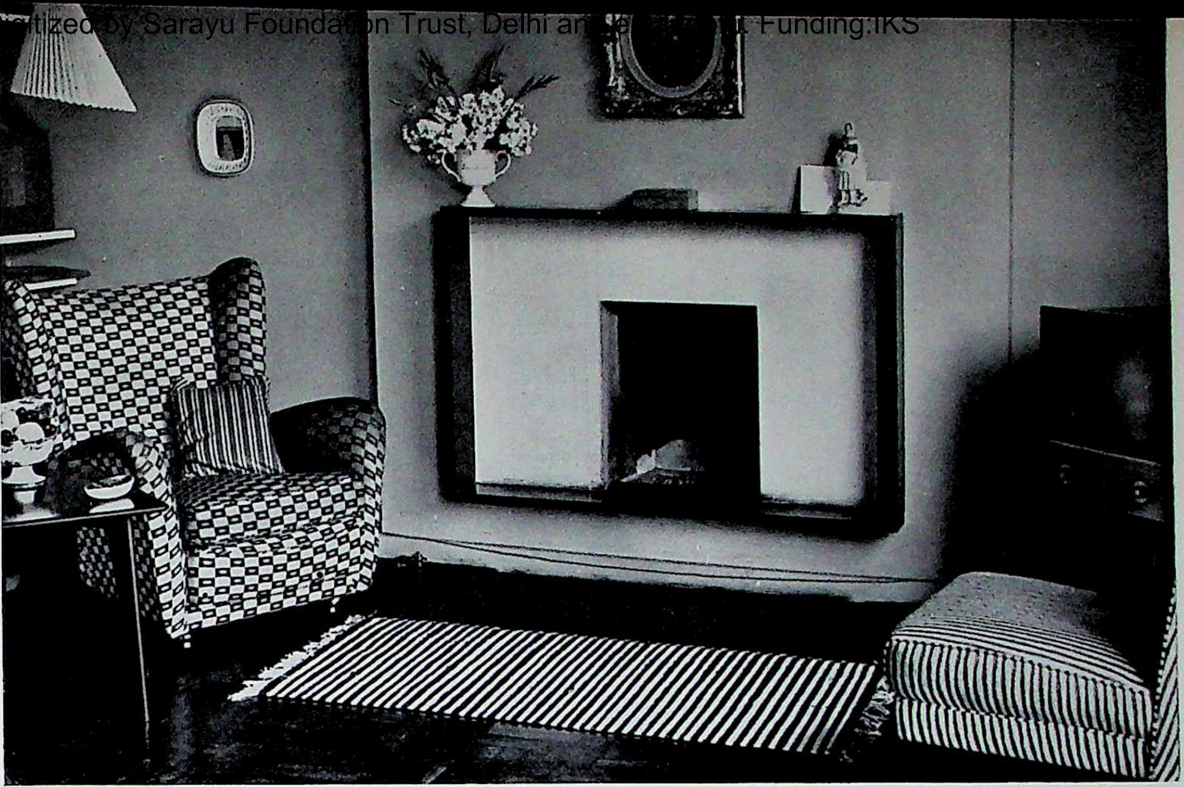


In a Baxi grate the fire can be kept in all night and the ash-pan emptied once a week. Set in unglazed mosaic tiles and slate surround designed by R. J. Mock

Things are Warming Up

By BARBARA VISE

THERE are two sides to this three-part story and the whole plot is to keep you warm. Gas, electricity and solid fuel heating are the three divisions. The two sides are radiant and convected heat. Convected heating means that the fire or heater draws in cold air and streams it out again, warmed; this warm-air circulation gives ideal background heating in living rooms, bedrooms, halls, studies, corridors.

In modern fires and heaters, the two principles of radiant and convected heating work sometimes separately and sometimes together like devoted twins. The range of heating equipment on the market is now very wide. Design, colour, fitness for purpose—all these things are considered, and to-day it wouldn't be very far-fetched to imagine an up-and-coming young housewife almost as excited about buying a new fire or heater as if she were buying a new hat. But don't let the fiction-writers get hold of this theme—it is a real-life possibility such good things are on show.

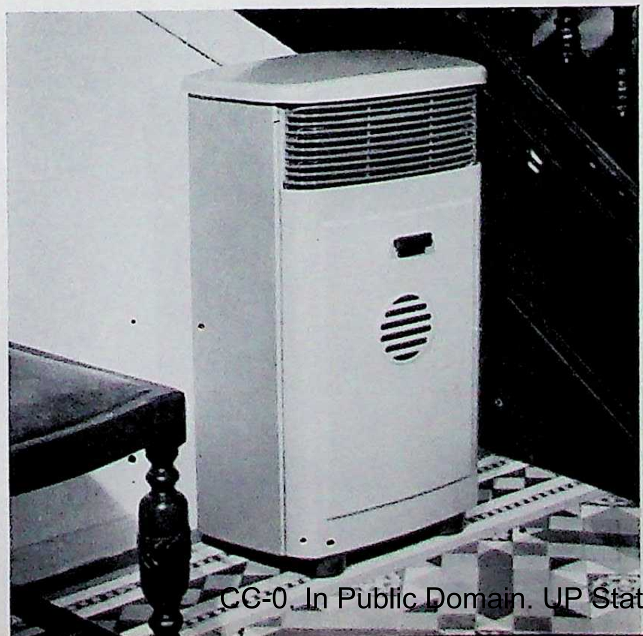
Hundreds and hundreds of years ago, cave brother and cave sister sat around a log fire right down to the earth and in some of the most modern solid fuel fires you find this tendency to take the fire lower down, and even draw the draught from *under* the floor. *Plus ça change, plus c'est la même chose*—but not exactly!

GAS

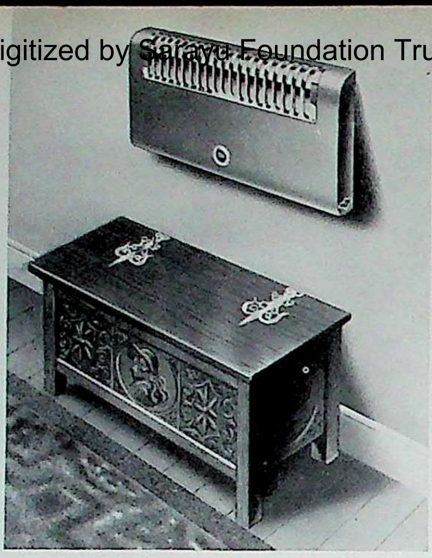
It is useful to remember that gas convector heaters need no flues: the Gas Industry pronounces them suitable for all normally ventilated halls and rooms. With thoughts focused on sensible, money-saving considerations, it is helpful to know they are economical to run, and the warm, even temperature they maintain is admirable. Depending on their size, they may burn 12—18 cubic feet an hour.

There are smaller ones, too, with a much smaller gas consumption: these are very useful beneath windows, along skirting boards and wonderfully comforting to keep alight, day after day when the winter gets really rough outside and they are busy, indoors, keeping the temperature constant.

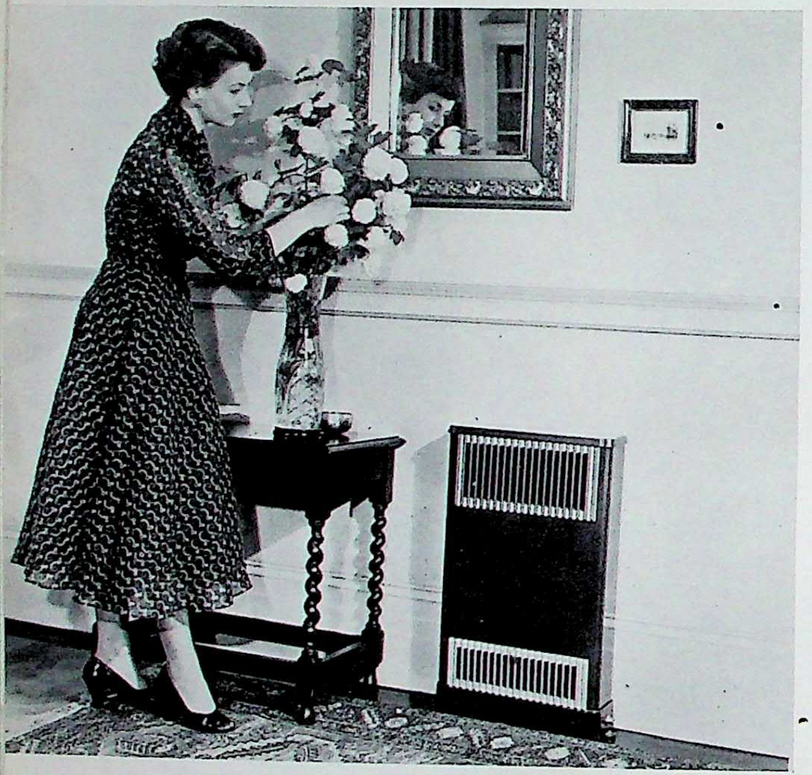
If you are thinking along the lines of having your own house built, you may find it interesting to ask about the installation of a gas-burning system of whole-house warming by ducted air (Radiation).



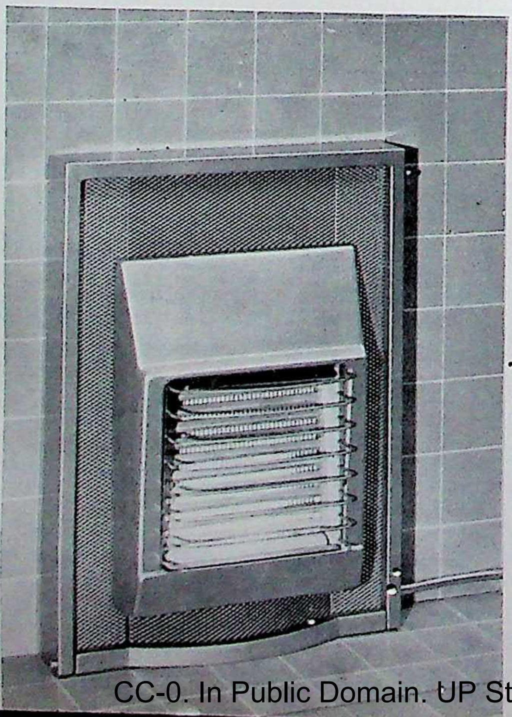
Paravector gas radiator burns only 12 cu. ft. of gas an hour and, placed in the hall, warms upper landing. Parkinson Stove Co. Ltd.



Small background heater for hall or bathroom burns 7 cu. ft. an hour. Lloyd Metcalfe Royal Convector Radiator



Gas convector radiator gives out a constant stream of warm air through top louvres. C. P. Windsor Gas Radiator



Conray Fire. As well as radiant heat, warm air circulates through the top of the metalwork surround. General Gas Appliances

Gas and/or coke fire with control lever in ash-pit door. New World Gas and Coke Fire. Radiation

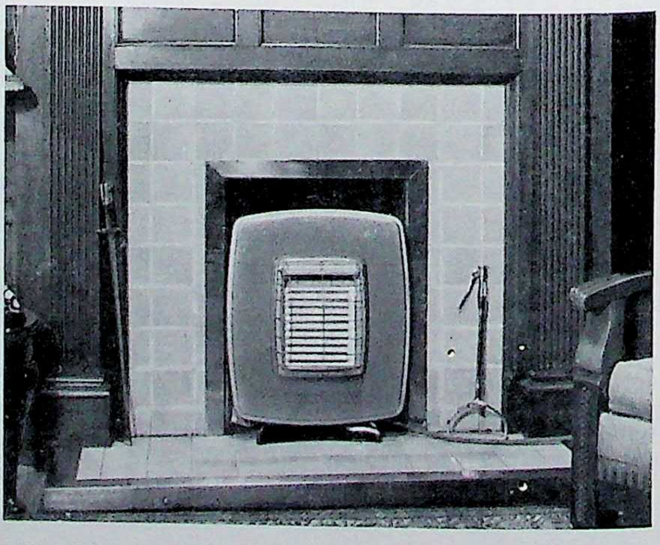
To-day, among portable and fixed gas fires, there is great variety from which you can take your pick: great consideration has been given to good design and pleasing finishes.

In some of the newest gas radiant hearth fires, the two principles of radiant and convected heat have been brought together and work in really warm collaboration. Above the radiant panel there are louvres from which the warm air flows into the room. If you cling to the feeling that there should be a fire-glow in the room, here is a combination that is as warm and welcoming as it looks.

Screen-type fires are stars in their own way. Portable, these gas fires are planned to stand in the fireplace hearth, plugged into a nearby gas point. They call the chimney into active service as a flue and put out a good heat. This is an ideal investment against, for instance, some of our "summer" evenings which turn cold and sulky after a bright morning. On that sort of day it is often miserable to be without a fire and yet seems too late to light an open one.

Colour, design, heat-control taps, automatic lighters, safety-gadgets—gas-fires and heaters all demonstrate how

continued on page 141



Portable screen gas fire made by Wm. Sugg & Co. Ltd. needs a chimney to act as flue

Warmth with absolute safety

THE REDFYRE OPEN CONVECTOR FIRE

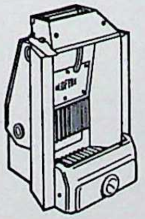
REGD

- ★ LOVELY TO LOOK AT!
- ★ SAVES EVEN MORE FUEL!
- ★ BURNS COKE OR COAL!
- ★ HAS UNIQUE SAFETY-GUARD!
- ★ HEATS IN TWO WAYS!

This new open Convector fire gives generous heat on very little fuel. It not only radiates heat it feeds a constant flow of warm air into the room. It has an attractive old gold colour-finish and fits almost any fireplace. Its unique safety guard is important, especially where there are children to be considered.

Two other products from the 'REDFYRE' range

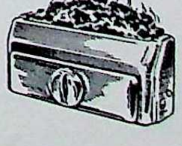
Nº 4 BACBOILER



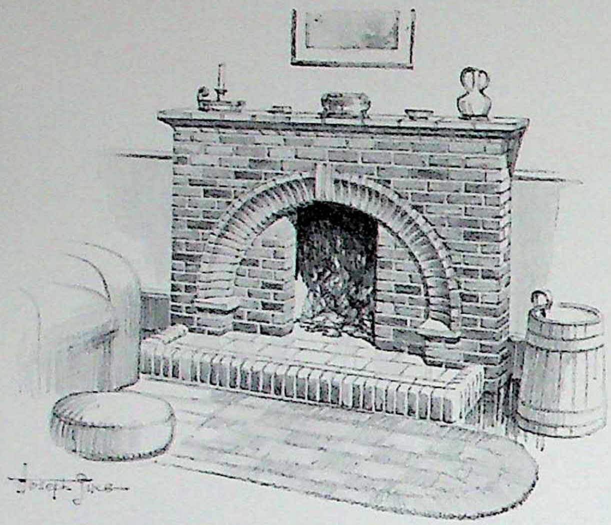
The Redfyre Bac-boiler, inconspicuous behind your sitting-room fire, provides lots of piping hot water and heats two or even three radiators.

CONTINUOUS BURNING FIRE

The Redfyre Continuous Burning Fire burns day and night, uses less fuel, needs little attention. A chrome steel bottom grate avoids "burning out" of bars. In four sizes and five lovely colours, finished in vitreous enamel.



NEWTON, CHAMBERS & CO. LTD. • THORNCLIFFE • Nr. SHEFFIELD



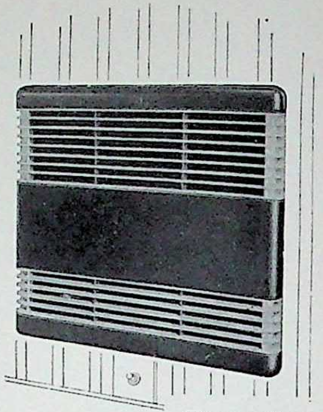
A room with a Claygate does more than reflect the sure taste of the owner. It is a room that is "right" in every sense of the word. A blend of warmth, beauty and distinction that only a Claygate can combine . . . a quality of happy harmony whether the decor be modern or period.

Claygate
FIREPLACES

If any difficulty in obtaining, please write for the name of your nearest stockist
CLAYGATE FIREPLACES LTD · 26 CLAYGATE · SURREY
Ask for details of the Claygate Stone Fireplaces

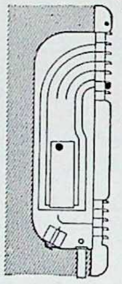
---

a space heater you can build around



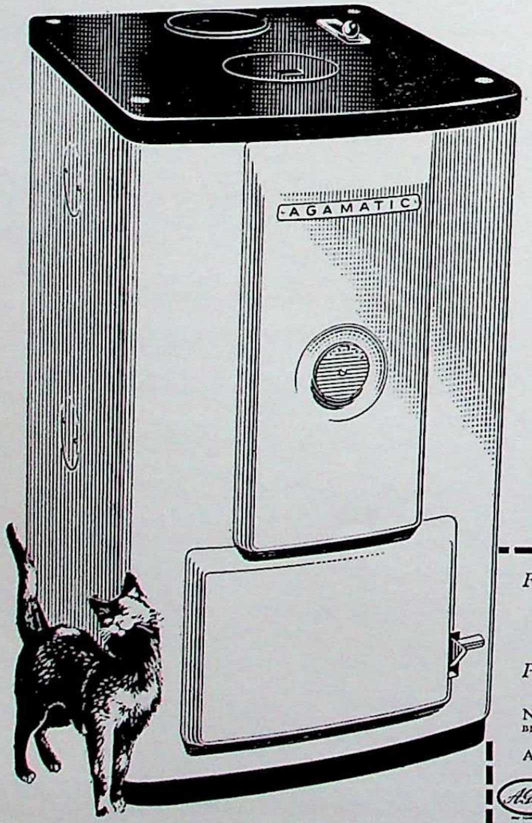
Thermovent Inset Heater for building into walls or furniture. In walnut or black finish plastic with contrasting 'matt gold' enamelled grille. In 1 or 2 kW loading

Whether you're building a house, re-building or simply re-decorating, consider the economical and space-saving advantages of the *built-in* Thermovent Inset Heater. This efficient heater is absolutely safe and is available with automatic heat control which ensures utmost economy in running costs. For *all-round* warmth, see the wide range of Thermovent Equipment at your local Electricity Showrooms or Electrical Dealers, or write for illustrated literature to :—



When built into the wall, the space saving Thermovent Inset Heater projects only 1⅞" into the room.

EKCO Thermovent
ELECTRIC COMFORT · HEATING
THERMOVENT HEATING
E. K. COLE LTD · 5 VIGO STREET, LONDON W1



The AGAMATIC 30/80 gives hot water for baths, washing-up, radiators, everything...and no trouble at all

- * Thermostatic control saves fuel and money
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- * Ten years' guarantee
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- * H.P Terms available for a small initial deposit

Fill in the coupon NOW and send it, in unsealed envelope (2d. stamp), to:
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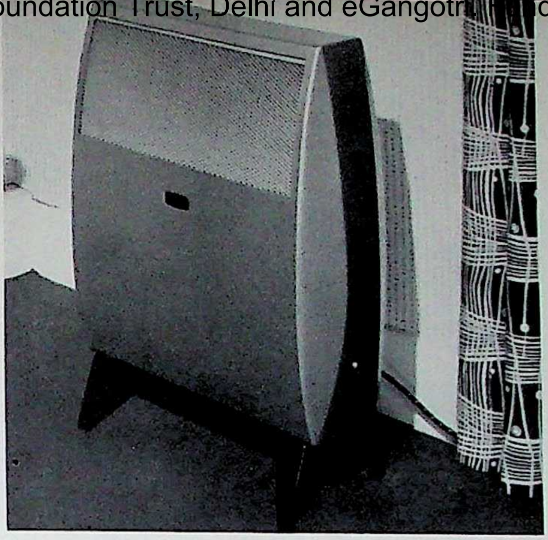
389/1, Orchard House, Orchard Street, London, W.1
Please send me a FREE leaflet giving all the details of the new Agamatic.

NAME ....
BLOCK CAPITALS PLEASE
ADDRESS ....

Proprietors: Allied Ironfounders Ltd., *makers of cookers, boilers, fires and baths.*
The word Agamatic is a registered trade mark of Aga Heat Ltd.

"Caprice" panel convector made by Falks. In guardsman red, mustard or cream



Morphy-Richards QT 20 electric convector. This is a 2 kw. model with thermostatic heat control

Free-standing convector model P.15 made by British National Electrics Ltd.

Things are Warming Up *continued*

much thought has been given to all these important points of modern warming.

ELECTRICITY

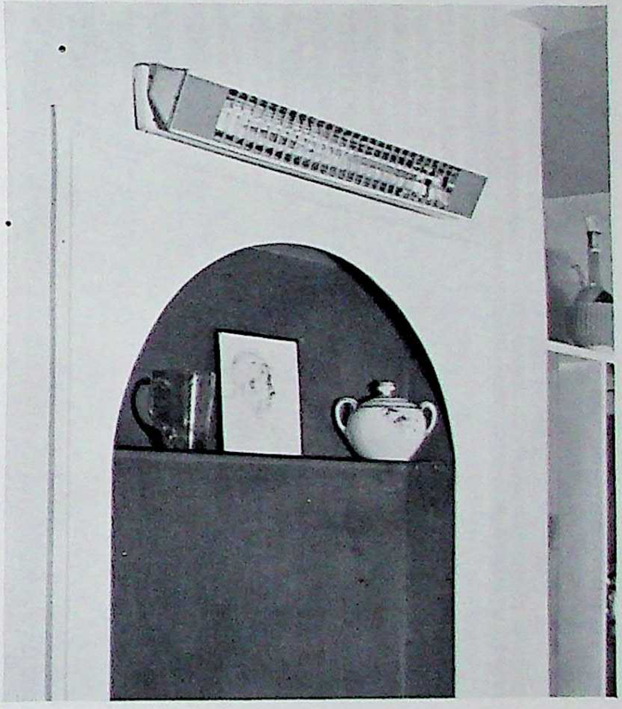
Electricity has its own excellent and varied methods and models for keeping the house warm and putting a quick bright face on a home-coming.

You can, to-day, go in for heating by electricity in a big, all-over way: with a new house and a complete electric floor-warming system (British Electrical Development Association have a special leaflet about this), draughts and cold feet are no problem: or you may have your eye on a bright bowl fire for your one-room flatlet to add the final touch of glow and warmth to some general system of background heating provided by your block of flats.

Electric fires, whether fire-bar or reflector type, convectors (or air-heaters) and low temperature radiant heaters—all these are interesting aspects of the modern electricity heating story.

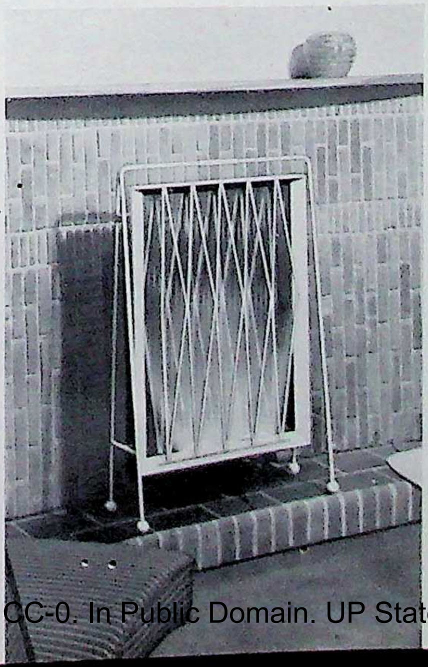
Points of practical value about electric fires are that they need no flues and are perfectly at home in a room with neither fireplace nor chimney. They can be bought as portable models, and one portable can service many rooms.

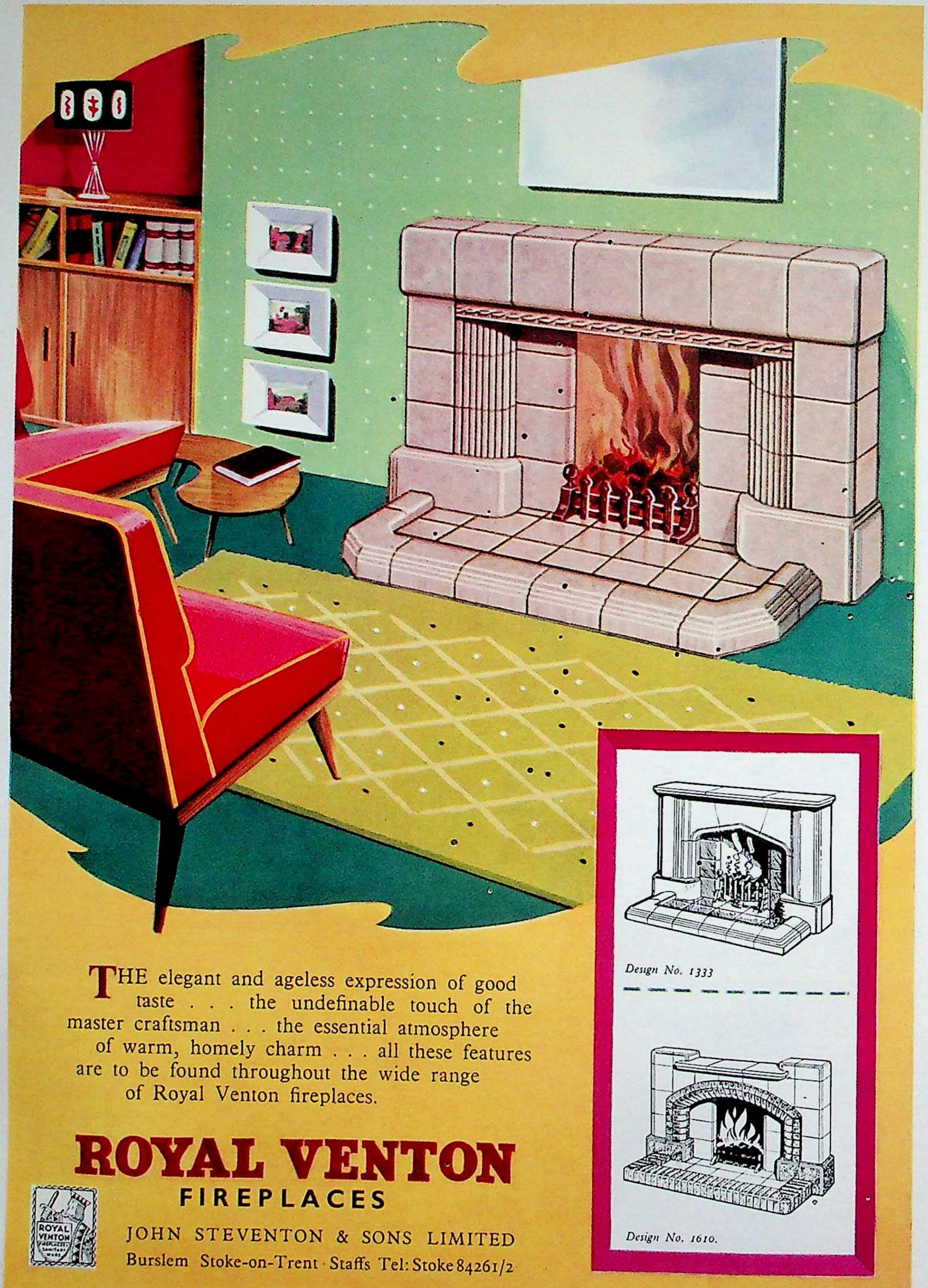
continued on page 143



The new "Radisil" radiant heater which is claimed to be one of the safest electric fires. Hanovia

Premier Glass Heating Screen made by Premier Electric Heaters Ltd., and (*far right*) portable electric space heater from E. K. Cole Ltd.





THE elegant and ageless expression of good taste . . . the undefinable touch of the master craftsman . . . the essential atmosphere of warm, homely charm . . . all these features are to be found throughout the wide range of Royal Venton fireplaces.

ROYAL VENTON
FIREPLACES

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Design No. 1333

Design No. 1610.

And in any room where they happen to be, they can be shifted from one vantage spot to another.

Fixed models, being tied to no previous hearth position, can be placed to suit the scheme of a room and in this way give scope for new planning.

Three classifications of convector heater—the tubular heater, electric convector and electric hot water radiator—all have good jobs to do. Working mostly on the principle of convection heating, the tubular heater round skirting, under windows and skylights, is also an excellent cold-draught killer. Electric convectors take in cold air and throw out warm, and some have electric fans planned to enliven the movement of warm air; among their uses they are good hall heaters, but as most of them are portable, they can easily change their sphere of influence. Some of the electric hot water radiators work with water, some with steam and some without any water at all but with a special distributing heating element.

Oil filled radiators, hermetically sealed (made by several firms), call for no refilling and are impervious to frost.

Panels in cast-iron, steel or something non-metallic, casing-heating elements backed with heat-insulated material, are used effectively as low temperature radiant heaters. These can be placed on skirtings, walls, ceilings, so that the whole room can greet you with warmth. There are two ways of fixing these panels: they can be laid on the surface or recessed.

Another system makes use of Rayrads (cast-iron panel heaters used in hot water heating systems) for this type of heating.

Electricity has come a long way and is always providing new ideas for home comfort.

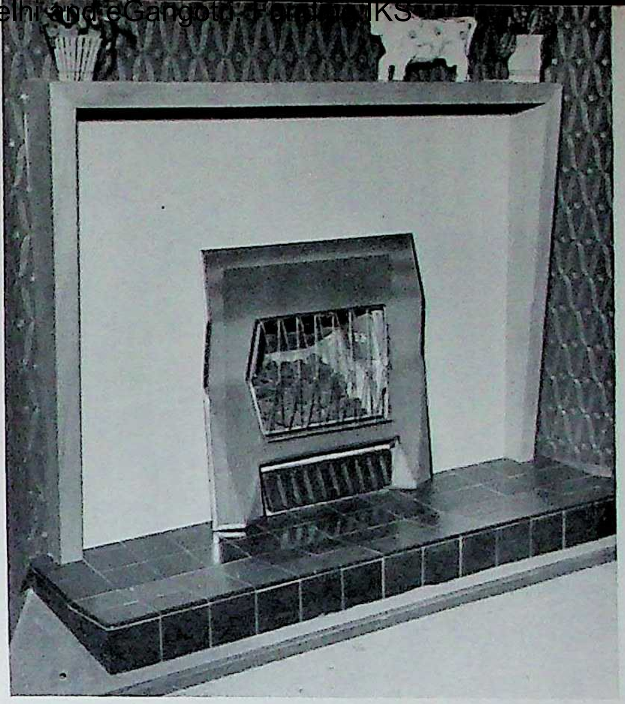
SOLID FUEL

With solid fuel heating there is plenty that is planned for comfort, for economy, for efficiency, for labour-saving, for continuous burning, for water heating, for radiant heat combined with convection, for the reduction of smoke in the air, and there has been, as I mentioned before, some successful deep thinking which has even taken the air-draught below the floor in some models, leaving just a shallow fireplace above, glowing away with a good fire.

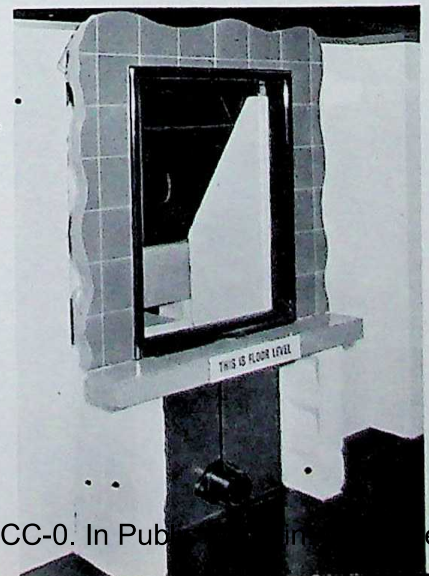
Some of the solid fuel fires have a throat restrictor to prevent too much warmth being sucked up the chimney, some have built-in gas ignition, some have ash-pans that can get on with their job without being emptied for days.

Isn't it fascinating to think, sometimes, how quickly all those squads of Victorian maids could have brisked through the housework with the many modern advantages we have? And sometimes I wonder whether it is the modern advantages in household equipment which have led to the modern career woman, or whether it is she who has led to them.

But to get back to the burning question in hand: the solid fuel stoves and fires show many good-looking designs and finishes, and many have done away completely with any look of sheer utility: just like the brilliant woman who knows she has brains galore, but is smart enough not to let everyone into the secret by looking like it all the time!

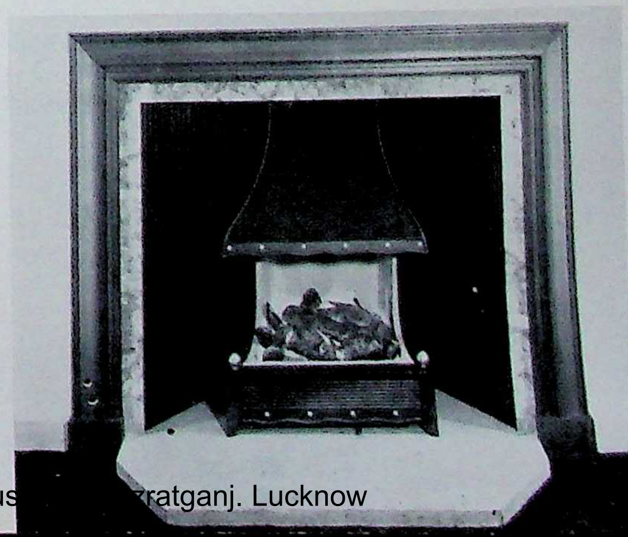


Built-in safety guard for the Redfyre open convector fire which will burn coal, coke or other smokeless fuels. Newton Chambers & Co. Ltd.



The new Rayburn sunk fire needs emptying only twice a week. Under floor air supply is shown in photograph

Rayburn open fire, a modern continuous burning fire with throat restriction in the canopy. Allied Iron Founders Ltd.



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New World Gas Cooker Eighty-Four G with inner glass door

Raised oven cooker with automatic time control. *English Electric*

Cookers in the Luxury Class

By JANE ALISON

THE advance in the design of cookers has proceeded gradually and evenly over the last few years. Comparing the quite old with the comparatively new ones, we see that there have been many improvements, but the season's new models seem suddenly to have burst out with an astonishing number of new points to delight the housewife and to make her anxious to have one of the many fine cookers by hook or by crook.

Two almost universally present features are: ovens that are lifted from the ground level, doing away with the old tiring, stooping, kneeling or crouching position while food is put in and lifted out, and the automatic control that leaves the cook so free of the cooker, that one might say that the cooker has become the cook.

Ovens are well above floor level, placed above generous and useful heat storage cabinets for kitchen utensils, plates, dishes, etc. Ready-cooked food can also be kept warm on the hay box principle while finishing touches are added, or while awaiting late comers to the meal.

Some of the models have open space beneath the ovens, but this seems a waste; it is worth the small extra cost to have that heating compartment and useful storage drawer.

Latest development in oven planning is the English Electric cooker which has the oven placed at eye-level, supported above the hob, and having the grill incorporated in the top of the oven.

This grill is controlled by a special booster switch which enables it to be used to raise the oven temperature to 400° F. in eight minutes, half the normal pre-heating time.

Should it occur to anyone that to have the oven above the hot plate makes it difficult to accommodate saucepans on it, and to deal with them when they are in action, this is not so, for the three radiant plates are placed well to the front to give ample putting-down space; nor does one have to be a giantess to work at the oven, which is supported above the hob at a height of 43 inches from floor level.

While the Automatic Timer Control looks after the oven, the heat for the hot cupboard may also be set to switch on and off automatically at a pre-selected time.

The New World Eighty-Four cooker has that very favourite adjunct, an inner glass door through which the cook, who likes to "peek" at her meal, may have a clear view without loss of oven heat. The well-insulated outer door can be opened independently of the inner door by the double push button handle. The hot-plate has four widely spaced boiling burners, allowing for large saucepans to be well placed without jostling. The open-sided grill also provides plenty of space and light around the grill pan.

Since, when buying a new cooker, cooks do like to estimate the size of the oven by the size of the annual turkey, this oven may be known as a 22-pounder size. The oven heat is graduated from top to bottom to enable foods requiring different temperatures to be cooked all together.

The Cannon A.130 gas cooker with the fold-away high-level grill, has an oven with a drop door, and incorporates a special Roto-Roast Spit, which gives to poultry and joints all the delicious flavours of the old spit turned by the clockwork jack, without the odours and fat-splashing of those ancient implements.

Since the grill is higher, the oven is raised to a more comfortable working position, while the space thus saved is taken up by a deep warming drawer.

The eye-level grill has been with us for several seasons now and has a firm place in the housewife's affections.

Cannons have now given us the Eye-Level Fold-away Grill to be used as a separate unit, which can be installed beside any type of cooker, over a kitchen cabinet with convenient working surface, or indeed on any available wall space in the kitchen.

The Jackson Electric Stove Company have a new cooker whose looks belie it, for while at first glance it appears of average size, careful planning, streamlining, and the fact that cooking may be done on the floor of the oven, combine to give a 30-pounder turkey oven, and a hot-plate that gives ample standing room to nine saucepans.

There are three models from which to choose: the Leg, standing clear of the floor; the Plinth, on a solid-to-the-floor base, and the Drawer model with its roomy storage drawer.

The oven is controlled by hydraulic type thermostat with neon indicator. The 8-inch hot-plate has a "Simmerstat," the grill-boiler and 6¼-inch plate have three-heat switch control, but can be fitted with Simmerstats if desired.

The new Flavel "Envoy" gas cooker has many excellent features. The oven has a 25-pounder turkey capacity; the grill has a drop door which provides a smooth working surface upon which to draw out the grill pan. There is no fear of burning the food in the grill chamber since the door will not shut when the gas is on. The Envoy oven can be set to "Warm" by a patent control at a setting at which cooked dishes are kept sufficiently hot to prevent them from being spoiled. The big storage drawer acts as plate warmer when the oven is in use.

The Parkinson Renown Six gas cooker is a handsome affair, with all modern improvements. The easy-to-clean hot-plate has self-lighting burners with tap handles in a choice of four colours, cream, red, blue or green, to match other kitchen accessories.

The large eye-level grill has a two-position reversible grid for toasting or grilling.

The oven is fitted with Adjusto Control provided with a low mark setting which makes it possible to load a meal into the oven in the morning, and leave it to cook for 8-10 hours while one is out all day, or to put a breakfast into the oven at night and find the meal ready in the morning.

Almost all new cookers have automatic oven control which does away with the necessity for the cook to be tied to the cooker for any meal more ambitious than a quickly cooked snack.

The Jackson provides an Auto Control unit called the "Cookalone" which can be used with its own cooker, or which can be installed on the wall above any electric cooker. It consists of two parts in a metal box, one a clockwork four-hour timer alarm, non-electric, and the other an automatic oven timer, complete with an indicator which automatically switches on and off the oven.

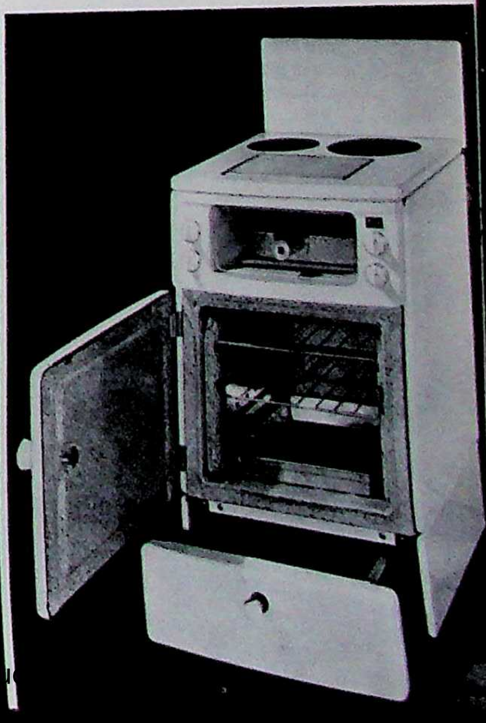
The Envoy cooker has a surprise automatic timer, which can be taken out of the "dash-board" and carried away in the hand like a little clock by the cook who, having put her meal, or her cake, into the oven, may watch Television until the timer utters its warning cry.

Automatic timing control is a great boon and no housewife should dismiss it as "too difficult," "too complicated." The technique of its use can be mastered in a few minutes, and then the cooker can take over.

Parkinson Renown Six gas cooker

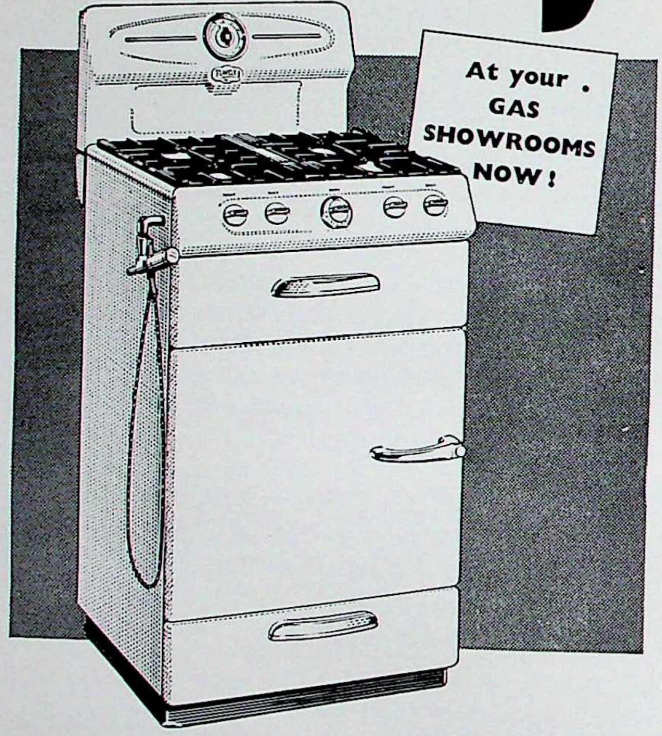
Eye-level grill with Cannon gas cooker A 130

Jackson 391 Drawer Model electric cooker



AT LAST...
A COOKER DESIGNED BY WOMEN!

THE MAGNIFICENT NEW FLAVEL
Envoy



HURRY round to your Gas Showroom and feast your eyes on this new Flavel Envoy cooker! Every detail is exactly the way *you* want it ... because here at last is a cooker *designed by women.* Who but a woman would think of giving the oven a special BAKE-OR-WARM control? When you set it to 'warm' the oven temperature stays well below 200°F... food *cannot* dry up and spoil. And that's just *one* of the Envoy's exciting new features! Here are some of the others:—

- **Extra-large grilling compartment in new 'Ice-Blue' finish, with fall-door specially styled to act as working surface in 'down' position.**
- **Patented, press-button 'Plastichrome' oven handle click-seals shut at a gentle push—no more tiresome knob twiddling!**
- **Streamlined push-turn safety taps and controls in choice of Ivory, Red, Blue, Burgundy, Brown or Black, to match your kitchen decor. *No extra cost.***
- **Outsize 'Ice-Blue' oven takes 25 lb. turkey. Inside of door is fitted with studs to carry the new Flavel 'Handyrack' for easy basting, etc.**

FALL IN LOVE WITH THE 'ENVOY'

...at Your Gas Showroom, Now!

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The friendly AGA will coax the laziest husband out of bed

The Aga's like all things that comfort. A fur-lined coat. A pair of slippers. A baby's shawl. That's why husbands are lured downstairs by its welcoming warmth. That's why children, instinctively, as kittens, know that it's waiting to cosset them.

The Aga pampers the whole family. Wives love its roomy roasting oven. Rely, too, on the slow, tender cooking of the simmering oven. They find that its super-quick hotplate boils with incredible rapidity, that sauces are cooked with the touch of an expert on the gentle heat of the simmering plate. They'd hate to manage without an Aga to heat the water. There's always sufficient for three steaming hot baths a day and all the washing up. And, in addition, they know, be it four o'clock in the morning or two o'clock in the afternoon, that the Aga is always waiting for work.

What's even more important—husbands like the Aga's economy. It needs so little fuel—only 3½ tons a year. If they buy it on Hire Purchase, for a small initial deposit, over a four year period they hardly notice the monthly instalments. It's the sort of investment they like, for it's the only home help that never leaves them.

Start to live with an AGA

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Please send me a FREE leaflet giving all the details of the Aga.

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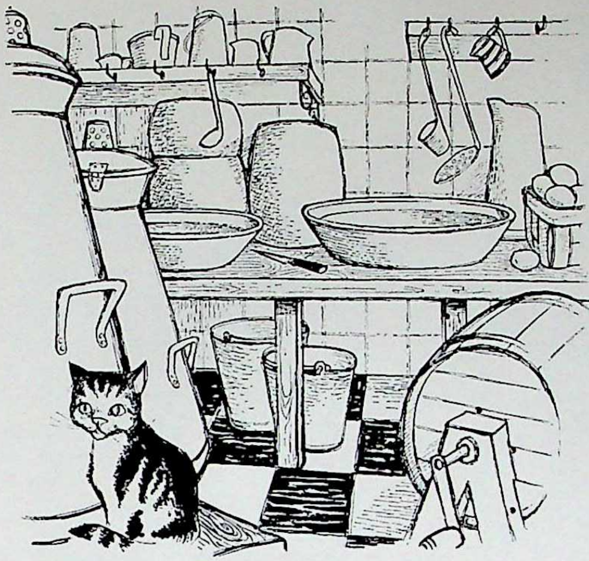


JANE ALISON

Dairy in the Kitchen

HAVE you ever thought what a difference we should find in our cuisine if no dairy produce ever found a place in it?

Think of all the different lovely cheese dishes, the good uses we make of eggs, not merely as eggs, but in all the dishes in which they form but one ingredient.

Where should we be without milk or butter? And I do mean butter. There are many brands of butter available: our own dairy butter, farmhouse, and many imported kinds.

Creams are more varied now. There is the thin cream, suitable for everyday use on fruit salads and tarts, and for enriching made dishes, both savoury and sweet. Next is the double cream, which certainly whips better, is good on fruit, ices, trifles, and very special "made" dishes. If you are wealthy, Devon and Cornish cream comes at 10/-, 12/- a pound. Finally there are excellent tinned creams that can be kept handy for all emergencies and are a wonderful stand-by when you need to bolster up some dish that might otherwise be a bit homely.

It is impossible to go into the lists of cheeses, they make a whole catalogue; sufficient to say that we *need* them for flavour, richness and variety.

Beginning our list of good food in which the dairy plays a part, it is right that we should start with soup.

Cream of Chicken

Chicken soup can be tasteless and watery, but not this one.

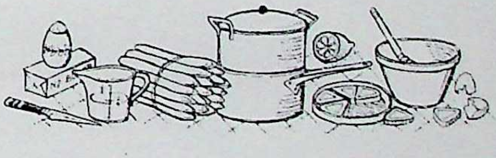
Required: The carcase of a chicken with some meaty bits still clinging. 1 oz. of chicken fat or dripping, 2 oz. flour, 2 onions, 2 carrots, head of celery or a small tin of celery hearts, 2 tablespoonfuls of vermicelli broken quite small, 1 quart of water, salt, pepper, 1 *teacupful of cream.*

Break the carcase into several pieces, put into a large saucepan with the onion, carrot and celery cut into small pieces, water and teaspoonful of salt. Simmer gently for two hours, or better still, put into the pressure cooker, bring up to pressure, then reduce and simmer for 35-40 minutes.

Strain off the liquid.

Cook the chicken fat and flour together to a smoothly blended roux, gradually stir in the boiling chicken stock. Add to this thickened soup all the best pieces of tender celery, or the celery hearts cut into small pieces, then the previously cooked vermicelli, and finally whisk in the cream. Serve very hot.

When asparagus, large and succulent, is in season, it makes a welcome change from the soup course. Serve it with an important sauce.



Asparagus with Cream Cheese Sauce

One bundle of asparagus, allow 8-10 stalks per portion, 2 oz. fresh butter, 2 oz. soft cream cheese, yolks of two eggs, ½ gill of thin cream, pepper, 1 teaspoonful of lemon juice, black pepper. Scrape the asparagus stalks and cut them down to within 4-5 inches of the green part. Tie in small bundles, drop into boiling, salted water and cook until the heads are tender. *Do* try not to break them. Drain on a folded cloth and keep hot.

Put the whisked egg yolks into the top of a double boiler, over hot water, add the butter and the cream cheese cut into tiny pieces, stirring all the time. As the mixture thickens, whisk in the cream and, finally, the lemon juice. Add pepper to taste.

Dish up the hot asparagus and serve the hot sauce separately.

Note.—Well washed, cooked and drained young leeks are quite delicious served in this manner, and make a good separate vegetable course.

Cheese and Potato Pie can be a dull dish, but made in the grand manner of the French country kitchen, it is another story.

continued on page 149

Table appointments from Heal's of London.

menu

Tomato Juice Cocktails
Lin-Can Hors d'Oeuvres
A "Help Yourself" Hot Platter
Stuffed Egg and Bean Salad
Stuffed Tomatoes (Choice of fillings)
Prawn-filled Cucumber Cups
Fruit Salad Tart
Surprise Fruit Salads

Send the coupon below for full Recipe Leaflet.

from the **LIN-CAN** *collection of favourite dishes*

TELEVISION TABLE

By HELEN BURKE

Television meals are the established routine in many homes. The "Home Cinema", indeed, has introduced what we might term the "spoon or fork" meal, eaten not at table but from a tray upon the knees. One can eat and watch at the same time when there is no knife to manipulate.

All the snacks shown here, some hot, some cold, are mainly or entirely prepared in advance. They can be wheeled in on a trolley so that mother, too, can enjoy the evening programme uninterruptedly.

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With a stock of Lin-Can vegetables and fruits on hand—the pick of the garden, orchard and farm—you have the backbone, as it were, of a wide variety of attractive and nourishing items, from hors d'oeuvres, by way of savoury dishes, down to sweets.

Louisiana Croquettes—an unusual but delicious combination of chicken (or veal) and chopped shrimps—is the high-light of the platter of hot foods. With them, go Potato Croquettes and Lin-Can carrots, sharpened with a little lemon juice and glazed with sugar.

The Lin-Can vegetable Hors d'Oeuvres and Salads, Stuffed Tomatoes, Cucumber Cups, Lin-Can Fruit Salad Tart and Surprise Fruit Salads (a delightful surprise!) explain themselves. Enjoyable fare—simple and easy to prepare.

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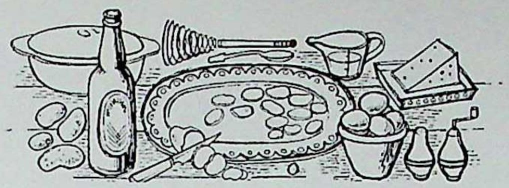


French Potato Pie

2 lb. of firm new or old potatoes of a fairly uniform size, ½ lb. of cheese, which may be a good English Cheddar or Cheshire, or, if you want the traditional cheese, Gruyère. It is smooth and creamy, certainly, but the flavour is less decisive.

4 oz. salted butter, 3 eggs, 1 gill of thick cream, a clove of garlic, salt, black pepper, 2 tablespoonfuls of strong ale.

Peel the potatoes and slice them very thinly, keeping them of an even thickness. Put them in a large flat dish. Skin and crush the garlic to a pulp, mix it with a tablespoonful of cream, and pour it over the sliced potatoes, lifting the pieces gently in order not to break them. Sprinkle with a little salt and be more generous with the black pepper. Leave the potatoes for an hour or so, that they may absorb the flavour of garlic. Meanwhile slice the cheese very thinly, and beat the eggs and ale with the rest of the cream.

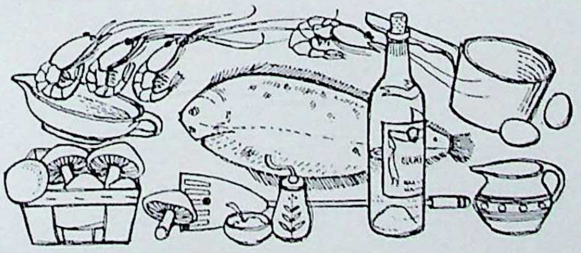
Grease a flat oven dish, glass or one of the pretty earthenware type, with butter. Arrange the sliced potatoes and cheese in alternate layers, with little dots of butter between them. Pour in the egg and cream sauce, finish with a topping of extra cheese, finely grated.

Bake at Regulo 3 or 350° F. for about forty minutes, when the potatoes should be quite tender and the top of the ingredients beautifully crusted.

You can serve this dish alone with crusty French bread and butter and a bottle of cider, or you may add frozen peas and crisp curls of bacon to make a wonderful main dish.

Alternatively, the dish of creamy, cheesy potatoes goes perfectly with poached fillets of sole or plaice.

There are plenty of other ways of *doing* sole, for its firm but tender texture lends itself to far more ways of handling than the limper plaice.



Stuffed Sole Fillets

Eight small fillets of sole, 4 oz. mushrooms, 4 oz. shelled prawns, ½ pint of thick white sauce, very smooth and velvety, 1 gill of dry white wine, 1 gill of thick cream, salt, pepper, yolks of two hard-boiled eggs.

Roll up the fillets and tie them in shape with thick cotton, keeping the pointed end of the fillet inside. Do not roll tightly, but leave a cavity in the centre of each fillet the dimensions of a large cork.

Stand the fillets in a saucepan of hot, salted water with 1 teaspoonful of lemon juice, and cook gently for 7-8 minutes. Do not allow the water to boil, or the fish will break.

Take them up gently with a slice, draining off all the water. Stand them upright in a shallow oven glass casserole well greased with butter.

Having cooked the mushrooms in milk until tender, chop them finely; cut the prawns each into about eight pieces.

Beat the smoothly mashed hard-boiled egg yolks into the cream sauce, add the mushrooms, prawns, wine, and finally the cream.

Heat in the top of a double saucepan, then fill the cavities in the fillets with the mushroom and prawn and some of the cream sauce.

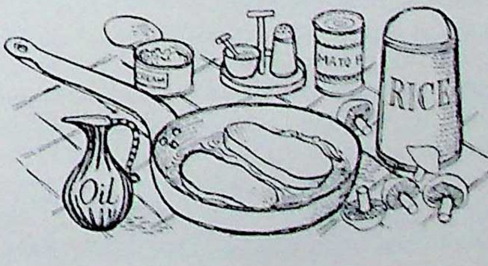
Pour the more liquid part of the sauce round the fillets in the dish, put on the lid and heat through thoroughly. If you need vegetables, serve frozen or fresh peas, and Duchesse potatoes. Do you know how to do Duchesse potatoes?

You need 2 lb. of potatoes, 2 oz. fresh butter, 2 eggs, salt, pepper, and one extra yolk beaten with a little milk.

Boil the peeled potatoes in salted water until tender; it is better to cut them into quarters, so that insides and outsides cook equally well. Drain well, mash until there are no lumps. Add the butter and beat until it is quite blended. Add the eggs and continue to beat until the mixture is like smooth cream. Season with pepper.

Pipe with a forcing bag in small whirls on to a greased tin, brush with beaten eggs and milk, and cook in a moderate oven, Regulo 5 or 400°F., until they are golden brown.

The best meats to serve dairy-wise are veal and chicken, and once again one can make good use of one of the tinned or bottled creams instead of the fresh cream.



Escallops of Veal with Mushrooms and Rice

Four escallops of veal (in this country this means thin fillets). Have the butcher cut each large enough for a generous portion; 4 oz. rice, a pinch of saffron, ½ lb. of small mushrooms, a small tin of cream, 2 oz. butter, 2 tablespoonfuls of olive oil, salt, pepper, 2 tablespoonfuls of tomato purée.

Heat the oil in a stout frying pan and turn the pieces of meat in it until lightly golden on each side. Put away to keep hot.

Into the pan with the remains of the oil and meat juices, put the unpeeled mushrooms with their stalks removed and finely chopped. Add a small piece of the butter and fry the whole mushroom caps and the chopped stalks gently until tender but firm.

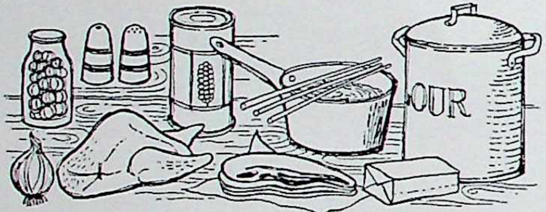
Meanwhile cook the rice in sufficient boiling salted water with the saffron to allow it to bustle about in the saucepan.

Drain the rice thoroughly when the grains are tender but firm, and stir into it the remains of the butter and the chopped mushroom stalks.

Stir the tomato purée and cream into the pan with the mushroom caps until very hot and well blended.

Dish up the rice with the meat round it, pour the mushrooms and sauce over and round.

The best vegetable to go with this, if you need one, is spinach, and you will find the frozen kind as good as the fresh, without the bother of preparing it.



Creamed Chicken

A boiling fowl about 3-3½ lbs., 1 onion stuck with two cloves, 4 oz. spaghetti, 1 tin of cream or a gill of thin cream, 1 tin of sweet corn (not on the cob), 2 oz. butter, 1½ oz. flour, 1 clove of garlic, 4 rashers of streaky bacon, salt, pepper, and for those who like them, a tablespoonful of chopped capers, to give an unusually piquant flavour.

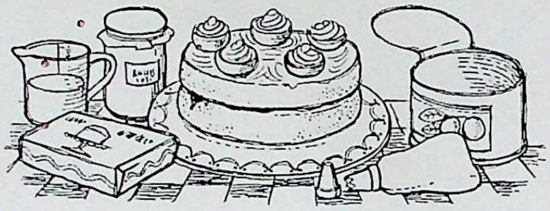
Put the fowl, with the onion, into a saucepan, add a teaspoonful of salt, cover with water. Bring to the boil, remove all scum, put on the saucepan lid and simmer the bird gently for three hours. If you can cook it in a pressure cooker so much the better. Bring to the boil without the lid on the pan, take off scum, put on lid and allow to come up to pressure, then reduce the heat and cook gently for one hour. Leave the bird to cool in the broth, then lift out, remove all the skin and cut the meat away from the carcase in nice large pieces.

Break the spaghetti into pieces about 4 inches long, boil until tender in salted water with the clove of garlic, drain and wash in cold water to separate the strands.

Melt the butter, with 1 dessertspoonful of the fat from the top of the chicken broth, stir in the flour until it froths, then gradually stir in about 1-1¼ pints of the chicken stock brought back to the boil.

When the sauce is smooth and velvety, toss the spaghetti in half of it and put it into a large shallow oven glass. Arrange the pieces of chicken closely over the top. Border with the drained and heated sweet corn and the bacon formed into about twelve tiny rolls and grilled. Stir the capers and the tinned or fresh cream into the remains of the sauce, and mask the chicken with this sauce.

The job of providing good and luxurious-looking desserts is much simplified by the appearance of some really excellent cake mixes, ones which can be relied upon to turn out well all the time.



Apricot Cream Gâteau

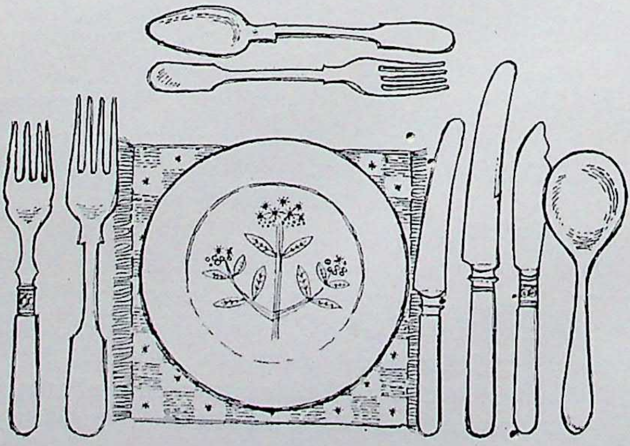
One packet of ready-to-use sponge cake mixture, 1 tin of halved apricots, 2 tablespoonfuls of apricot jam, 1 gill of thick cream, 2 level teaspoonfuls of good powdered gelatine.

Make up and cook the sponge according to the directions and leave to cool.

Drain the apricots, put the juice into a saucepan with the gelatine and dissolve over a very low heat. Stir in the apricot jam, cook gently to reduce a little, then sandwich the two halves of sponge together with half of the syrupy liquid. Pour the rest over the top of the cake and put away in a cold place.

Whip the cream until thick, spread half of it on the syrup-topped cake. Cover the cream with the well-drained apricots, cup-side up. Pipe a small whirl of cream into each hollow.

Note.—If you find a gill of cream a little sparse, use more, or mix well with half of the contents of a small tin of cream.



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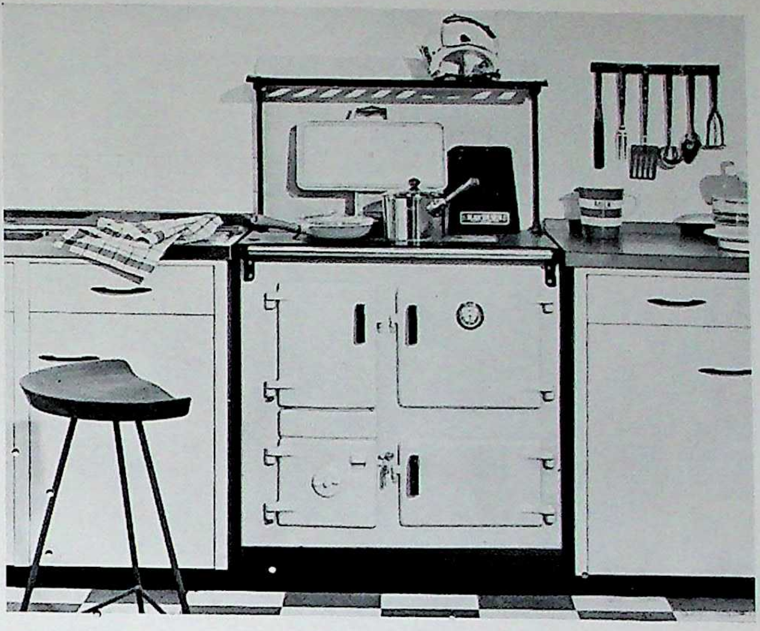

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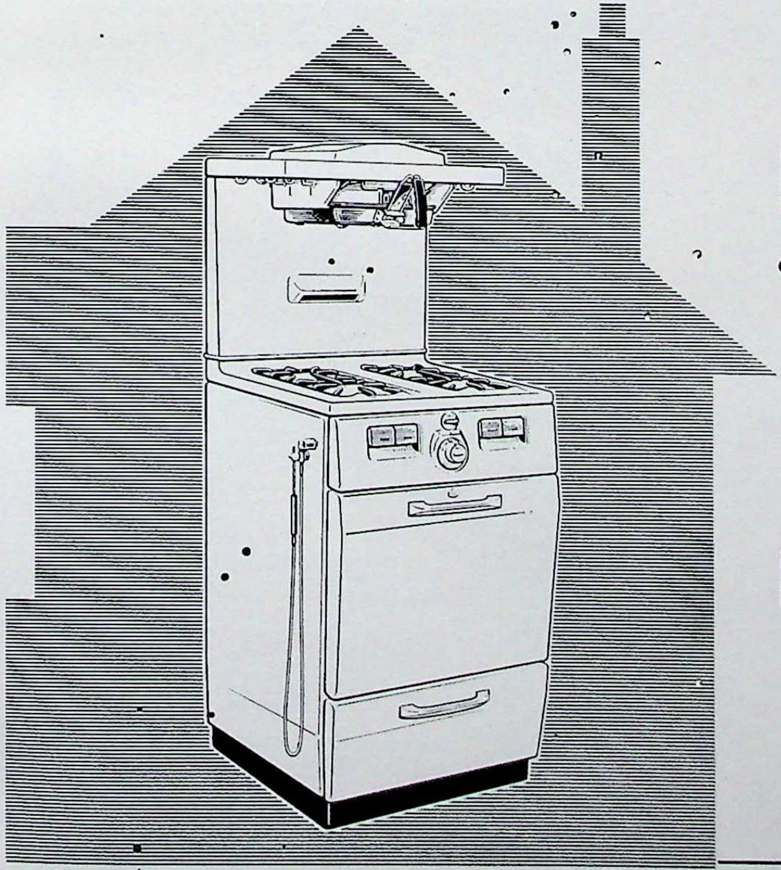

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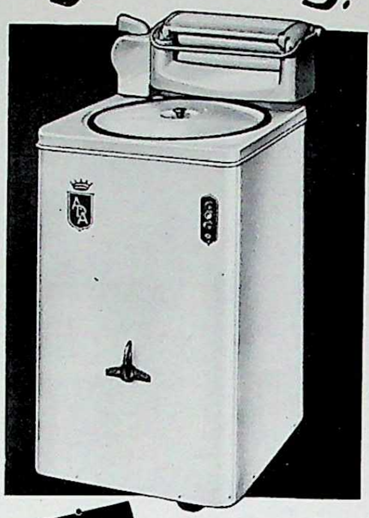

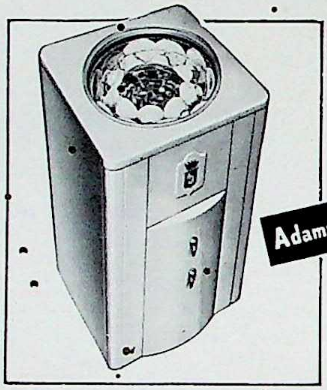

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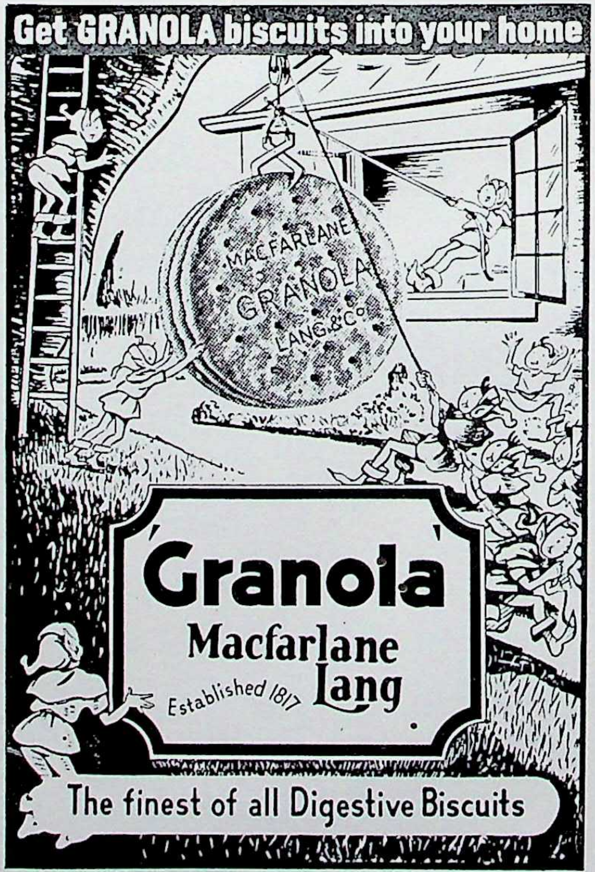
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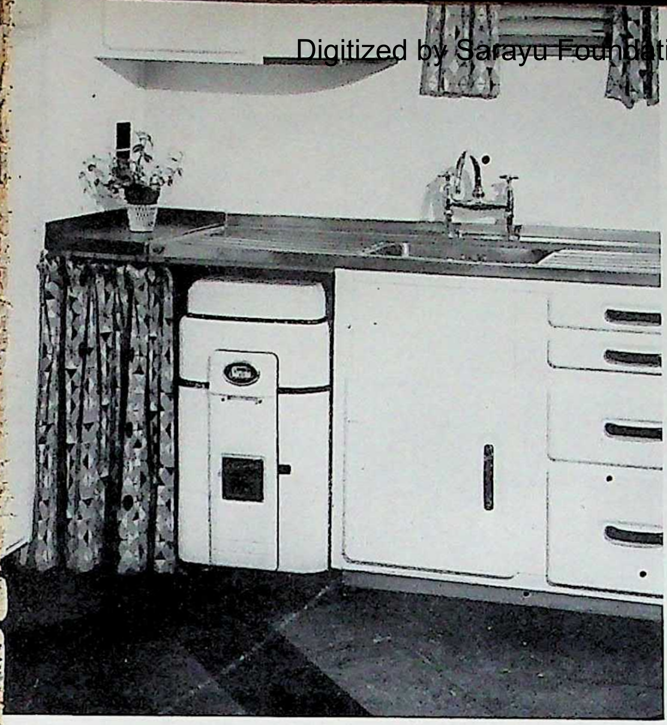
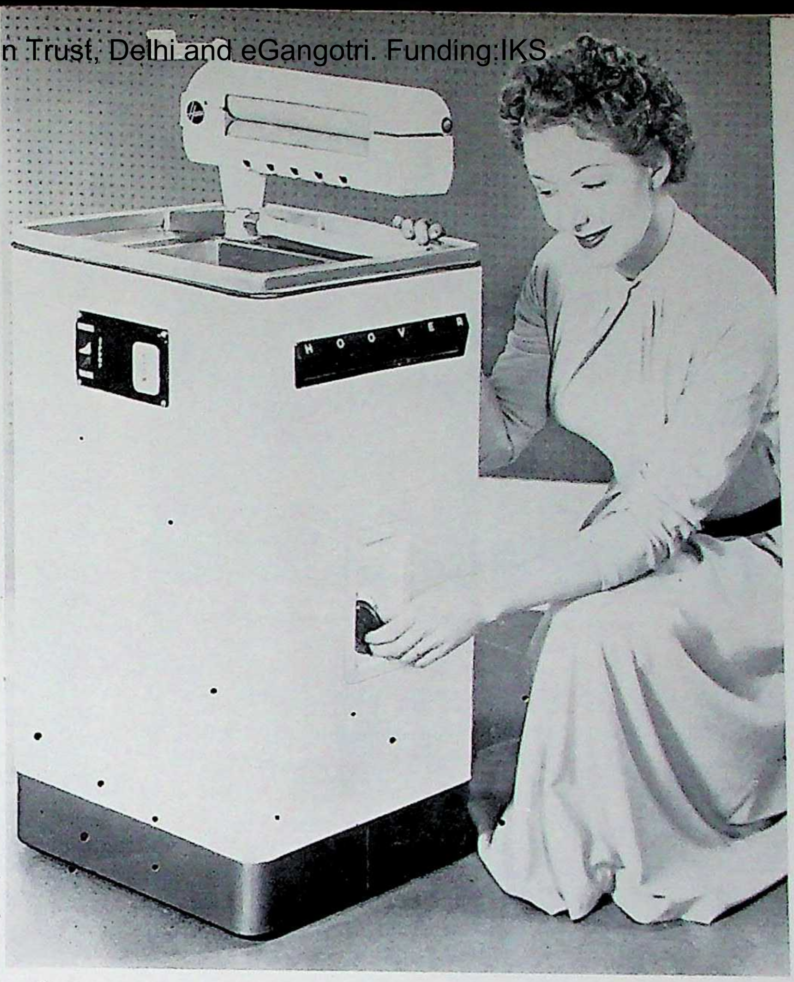


For the smaller kitchen, the Servis SHP. A larger model is made in six colours—red, yellow, blue, green, cream and white



The largest Hoover Mark III. The immersion type heater is set at the bottom of the tub

Washing Machines

By ELIZABETH COLLARD

One day some poet will write a lyric in praise of what are rather clumsily called "domestic labour saving appliances." If I should be asked to nominate my choice for the hero—heroine?—of the lyric, I would assuredly propose the washing machine.

It is seven years since our present washing machine came into our family life and if I were forced to sell our household goods one after another, I would keep the washing machine to the last. As my family has grown so the washing machine has become an even greater friend.

My seven-year-old daughter Jane has just had her birthday party and as she is revelling in her presents, I am reminded of the gift that greeted her arrival just seven years ago—a washing machine. No other piece of modern household equipment has given me such pleasure—and the absence of so much pain—as our washing machine.

But as I go round the exhibitions and the showrooms I do regret that the backroom boys hadn't thought up all the new improvements seven years ago! Much as I am devoted to our present machine, with very little persuasion I would get a new one!

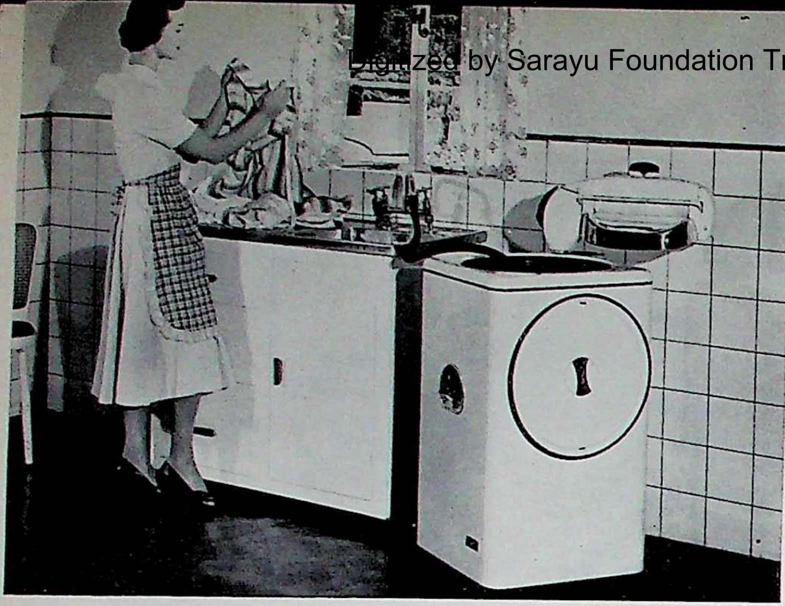
Seven years ago was not so long after the war, though, and there were still those clothing coupons and rationing. I debated with my neighbours who were also buying washing machines at that time, just which type to buy—the luxurious Bendix which does everything for you, or the Thor which can be combined with a dish-washing attachment, or a more simple gas or electric wash boiler, or one of the post-war electric washing machines with power-driven wringers.

The Thor and the Bendix were very tempting, and I will say more about them later, but because in those days I was rather oppressed by the constant fuel shortages, I finally chose a machine that was not so demanding on the hot-water system—a Hotpoint. This type of machine also has the advantage of being easily movable. It started life in our bathroom, moved to the kitchen and now that our household numbers seven, it graces a little wash room of its own.

Outwardly the 1949 Hotpoint and the 1956 Hotpoint look much the same, but I am frankly envious of the many improvements in this short space of seven years.

Although the details that follow relate specifically to the Hotpoint washing machine, the general trend of improvements applies to most makes. Constant research is going on to give the housewife better service.

The new models are quieter in working and the right



Parnell electric washing machine with permanently fixed discharge pump

gadgets are incorporated to prevent radio and TV interference. There is a push button starter instead of the older type of starting knob which is constantly being knocked. The service cord is wound around hooks set in a recess at the back of the cabinet, with a special hollow to store the plug. In the older models the cord has to be wound around hooks that jut out, and the plug hangs loose, is easily knocked and constantly needs replacing. There is now a thermal overload device which gives protection against the motor being stalled or damaged—it refuses to work if too many clothes are put in the machine.

These are good improvements, though minor ones, and it is the two major improvements in the Hotpoint and other machines that are a boon to housewives to-day. This kind of machine can now be bought, at a slightly higher price, with a water-heating element, so that the whole wash can be done successfully from the cold water tap! In the Hotpoint a 3 kw. heater provides hot water ranging from 90° F. for woollies to a maximum of 185° F. by using the Heater Control. About an hour is needed to raise the water to the approved washing temperature of 145° F. for whites and fast colours, so the woollens can be washed at just the right temperature in about 40 minutes after the switch is turned on.

The Hotpoint machine, as well as nearly all models with an electric heating element, are provided with safety devices to prevent the heating operating, even if switched on, when there is no water in the tub.

A dishwasher attachment can replace the clothes tub in the Thor Automatic washing machine

Gas-electric washing machine made by W. H. Dean & Son. Electricity is used for agitating and gas for heating

The other major improvement is that the rotary ironer attachment now has a thermostatic control—no accidents can happen when one is day-dreaming or called unexpectedly to the telephone for a "moment" which stretches into 20 minutes.

Another make that is widely favoured is the Goblin washing machine, made by the same firm that produces the well-known vacuum cleaners. There are three Goblin models: their "baby" the Goblin W.114, which will fit under the sink, takes 4¾ gallons of water and an average dry wash of 4 lbs.; the new Goblin W.130, with a water capacity of 6½ gallons and a dry load of 6 lbs. of clothes; and the super Goblin W.140, which has a water capacity of 10 gallons and a dry load of 8 to 10 lbs., a power driven wringer and a power pump which empties the tub in 2 minutes.

The Goblin W.130 and W.140 models can both be fitted with a heating element, mounted in the bottom of the tub, which can heat the water to boiling point and which is also fitted with a gadget which prevents boiling dry or overloading. The larger model has a unique agitator, made of soft white indiarubber, which operates from the top of the clothes, floating on the top of the water, instead of being fixed in the bottom of the top. This indiarubber agitator slides up and down the central shaft, imitating the action of human hands. As it adjusts itself to the height of the water, it is possible to use less than the maximum water load, saving electricity and hot water.

Yet another popular make is the Servis washing machine, which comes in two sizes, the smaller Model S, or the larger Model Superheat. Both models can be bought with a water-boiling unit, and apart from size, the Superheat model is superior—and costs a little more therefore—in being fitted with a power driven wringer and a socket for an electric rotary ironer, with thermostatic control.

The Hoover washing machine needs no introduction, coming in three sizes to suit all sizes of kitchens, families and purses. The models are all 30½ inches high, so can easily fit under a sink. The smaller model washes 3½ lbs. of clothes at a time while the larger models take 6 lbs. at a time. All three models operate with a plastic moulded pulsator set in the side of the tub, which gently turns the

continued on page 156

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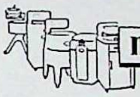

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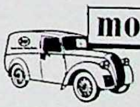

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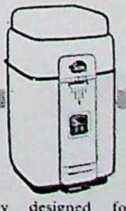

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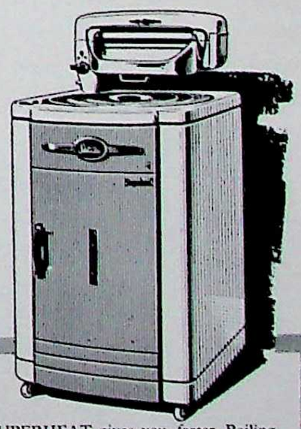

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London Showrooms: 70, Park Lane, W.1.

The 'baby' Goblin W.114 can fit under the draining board

The fully automatic Bendix which fills itself, washes, rinses and empties at the touch of a switch

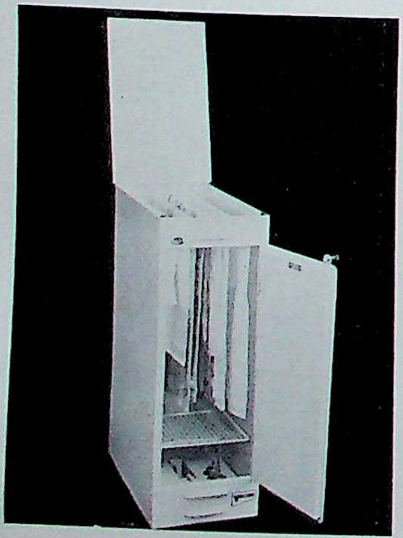
Washing Machines *continued*

clothes over and over. The largest, Mark III model, is fitted with a power-operated wringer.

One unique feature of the Parnell washing machine which appeals to me, is its metal water pump that discharges deep into the sink, and being permanently fixed close to the side of the machine, there are no messy connections and no splashing. The Parnell machine is an all-electric model with a power-driven wringer and a specially sensitive "instant-release" safety bar, which flies open at an upward flick of the wrist.

These modern power-driven wringers are a bit frightening at first, but the safety devices really do work. The fact that the rollers adjust themselves to varying thicknesses means that fingers don't get crushed if they do get caught up with the clothes going through—the safety spring works, the rollers stop moving and you can withdraw your hand with no more ill effects than a fright.

In recent years the gas-cum-electric washing machines have been growing in popularity. A typical model is the Dean A.1. which uses gas to heat the water, while the clothes are electrically agitated. It takes a maximum load of 4½ lb. dry weight and 3 minutes agitation time to get them clean. There is a 10-in. hand wringer. The advantage of this type of machine is its moderate price range. The washing procedure is slightly different from when using an all-electric machine, and it is possible to do a first load of silks and heavy-duty woollens. Then the next load of medium soiled whites and fast coloured cottons is placed in the water.



Victor Junior gas drying cabinet fitted with four plastic rods, the equivalent of a 6 ft. 4 ins. clothes line

The Gas Council recommends re-lighting the gas, agitating for two minutes, leaving the clothes till the temperature has reached 140° F. (which is just too hot for the hand to bear). Then the gas should be turned off, the clothes agitated for a further three minutes or so, then wrung out and rinsed in the normal way. Finally, the water while still hot should be used for the dirty articles, which should have been left to soak meanwhile.

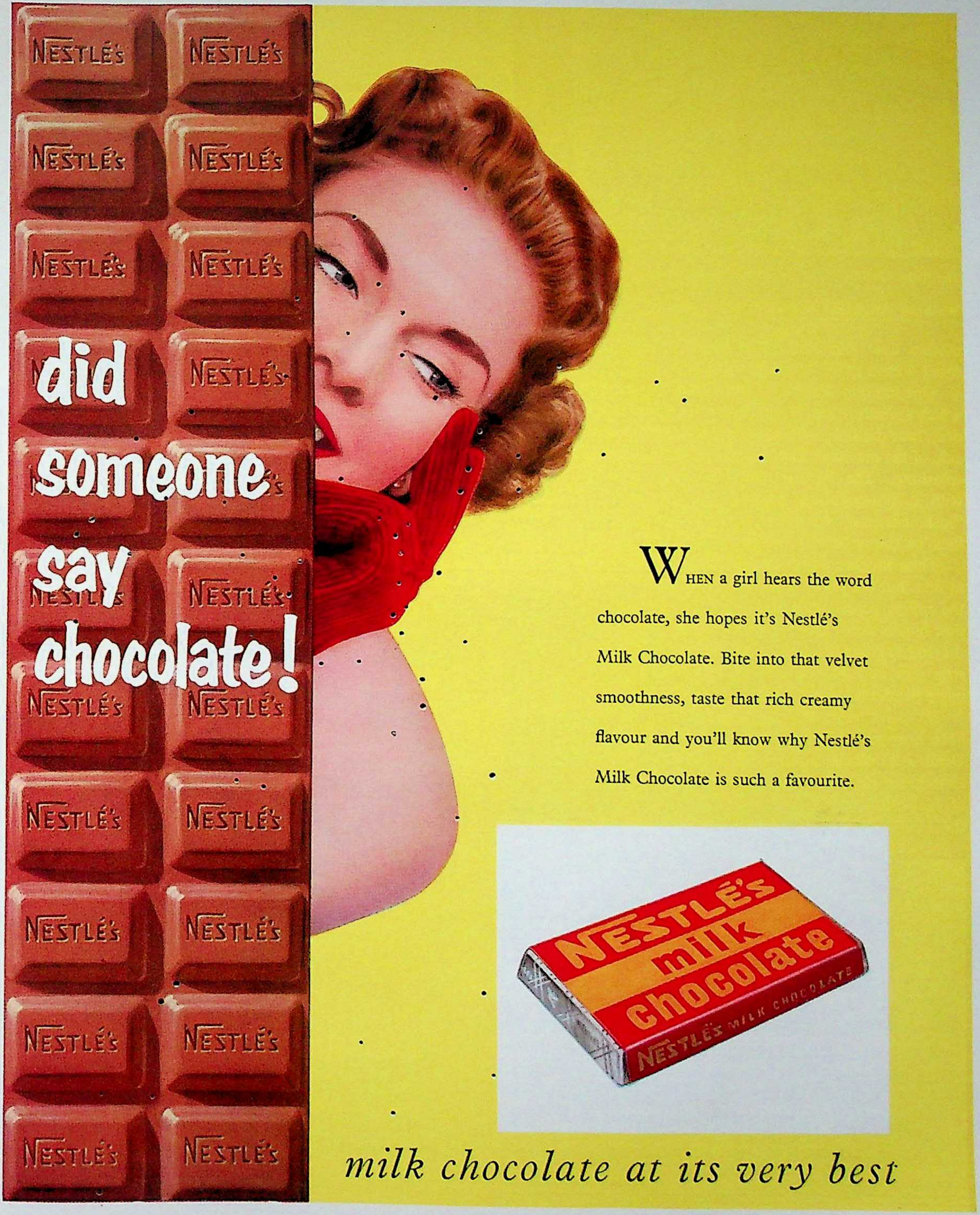
Another advantage of these gas-electric washing machines, is that the clothes can be boiled for several minutes if required, which is not recommended or even possible in the electric machines with built-in electric heating units.

The Bendix washing machine stands in a class of its own, and as anyone who has ever used a Launderette knows, you have nothing to do once the machine is loaded and the switch turned on. The latest models have improved methods of regulating the time for washing, rinsing and drying.

The Thor Automatic washing machine not only does the wash automatically but a dish-washing attachment can be bought which replaces the clothes tub—the fitting takes 1½ minutes—and which washes, rinses and dries dishes, glass, silverware and crockery.

After seven years experience as a washing machine owner the most important advice I can offer to new users is to pay scrupulous attention to the manufacturers' advice. All my early mistakes and spoilt clothes were due to thinking I knew better. With care, *and* a watch and thermometer, even the most delicate woollens and silks can be washed successfully.

There are now so many new helps to the home laundress, such as the electric steam irons which dampen the clothes if necessary, the many new types of rotary ironers and flat press ironers which can be placed on a table and do not need to be attached to a washing machine, and the new types of drying cabinets. All combine to make the home wash-day easier than ever before.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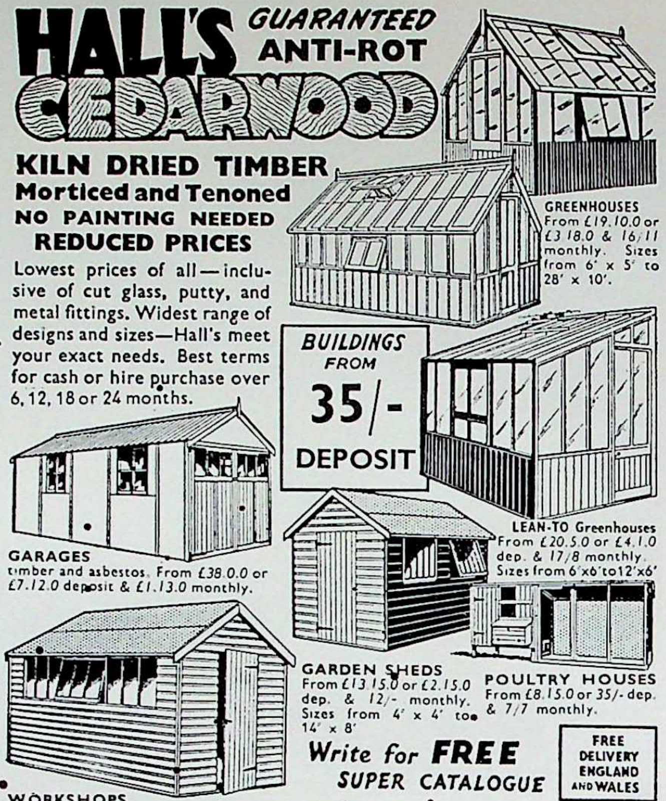

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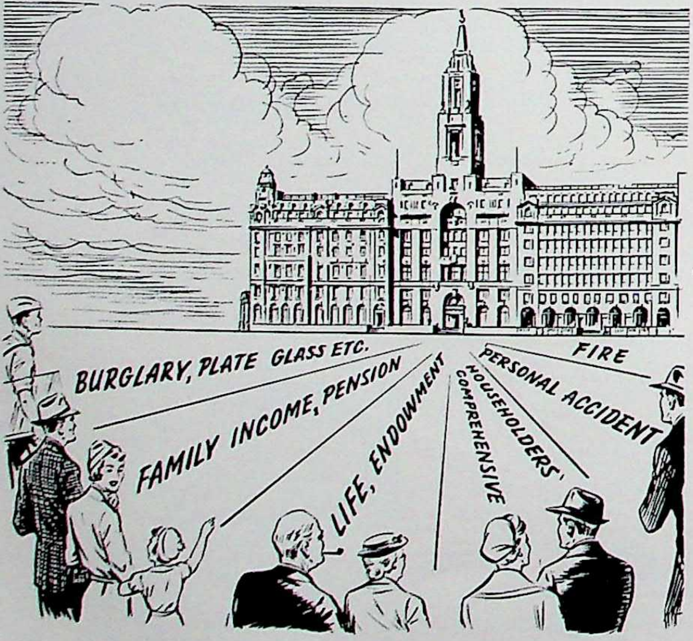

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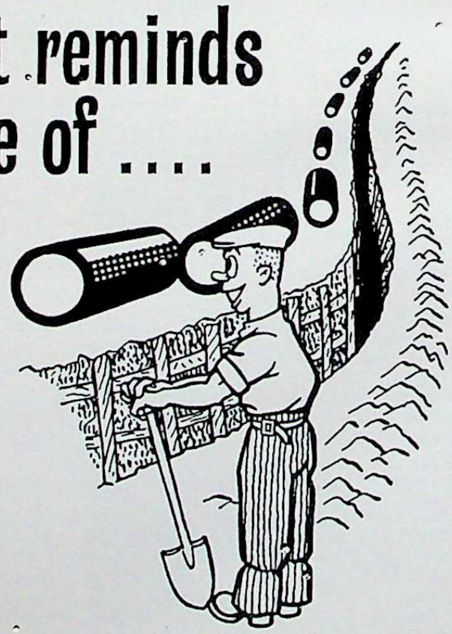

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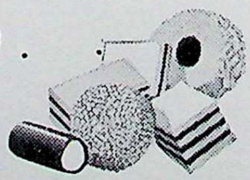
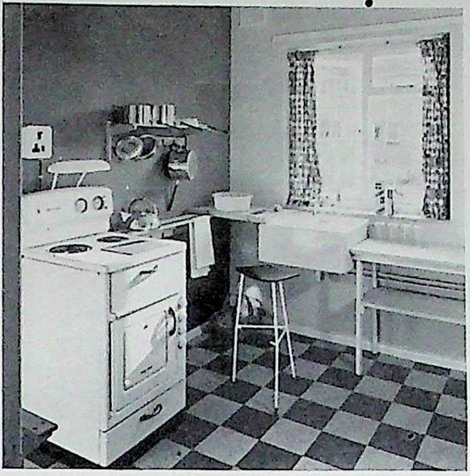
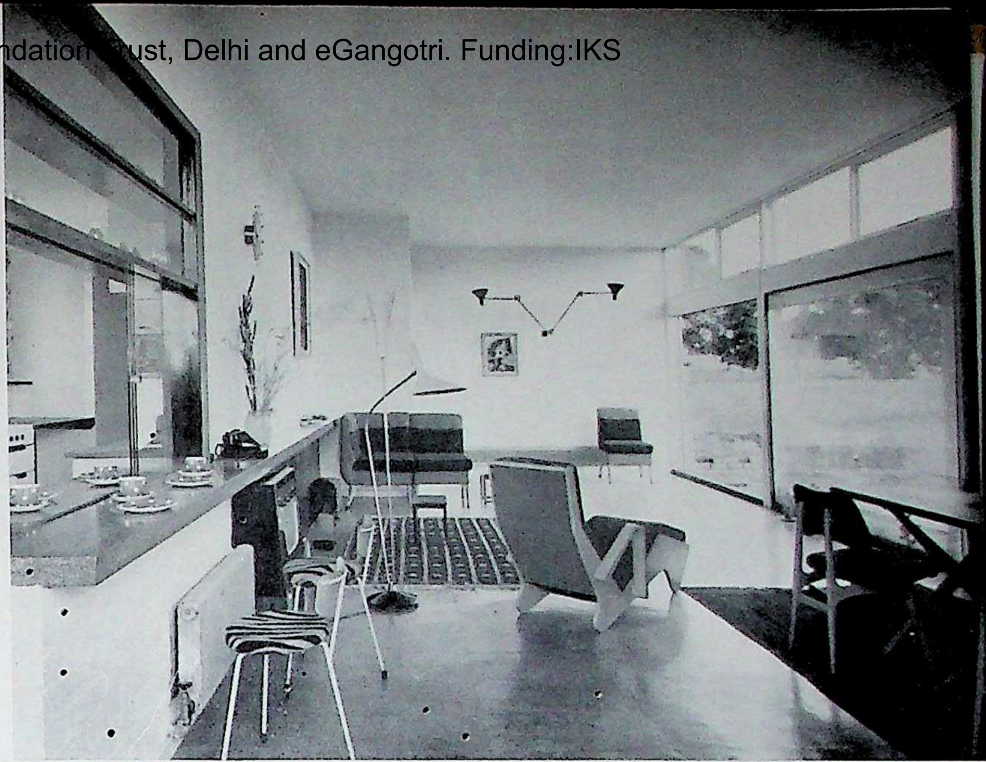




Black and white linoleum always looks well in a kitchen



Polished cork tiles make a warm, comfortable floor surface

Floor Maintenance

By ROSETTA DESBROW

It is a most comforting thought when one comes to look for the most efficient way to keep floors clean and in good condition that wet scrubbing is hardly ever necessary; it should be resorted to only very rarely, if at all. Almost the same thing applies to polishing: too many people apply it too often in the hope of getting shining floors. They put on far too much polish and have to work unnecessarily hard to get it off again.

Of course few housewives to-day spend time on their knees on the floor. We are fortunate these days to have many new aids at our disposal, both in the field of cleaning agents and polishes, and in equipment. But with their diversity, and the different floorings we find in our houses, we need to know the principles of intelligent and efficient floor maintenance.

Most dust and dirt is dry, which is fortunate, because it can be removed by the simple process of sweeping. Have a good bristle brush, and sweep fairly gently, so as not to raise the dust into the air to settle again out of reach of the broom. Thorough daily sweeping—and more frequently in the kitchen—reduces the amount of grit to be trodden into a floor, and so helps to keep it looking kempt with the least trouble. Mopping may be adequate for little-used rooms.

When and how to wet clean and to apply polish depends on the type of floor you have and the amount of wear it gets.

Probably linoleum is more often found than any other type of floor covering. It is so familiar that it is a surprise that it was invented just less than a century ago. It is resilient and reasonably warm, fairly quiet, extremely hard wearing, and not expensive, and hygienic and easy to keep clean, if the right method is used. Linoleum manufacturers claim that linoleum is seldom worn out, but is often "washed out." Water is not good for linoleum, and alkaline soaps are death to it. Harsh treatment with soap and water and scouring powders remove the oil in linoleum, making it dry and brittle and porous—a fine trap for dust and dirt.

Linoleum should have a protective coating of wax, which gives it a good, well-cared-for appearance, and makes it easier to keep clean. A waxed surface is resistant to moisture and staining, and prevents dust from penetrating. But the old idea of a once a week polishing, so beloved by the old-fashioned "treasure," is quite unnecessary. Experiment with your linoleum by leaving the waxing for several weeks. With proper treatment, you may find that once a month will be good enough. Liquid polishes are easier to apply than wax polishes, and are perhaps easier to apply with that sparing hand that takes the hard work out of polishing. You can pour a very little on the floor and spread it evenly with a mop, or a cloth tied on to a mop.

Then leave the polish to dry for two or three hours. You can get a really high shine if you polish it with a brush—whether an electric polishing machine or a weighted polishing brush, followed by a buffing with a soft mop. But by leaving the polish to dry really well, you can get a good finish merely by rubbing over with a dry mop.

Your properly waxed linoleum needs only daily sweeping and buffing with a dry mop. Occasional rubbing with a damp mop will be needed, and two or three times a year it will

continued on page 161

Of course the kitchen's clean — the cooking's electric!

Modern wives know that electricity can't produce grime or greasy deposit to spoil the walls and ceiling or stick to the bottoms of pans. The cooker itself is easy to keep clean because all the surfaces are smooth—one wipe over leaves them bright as new. Not only clean, quick and efficient—an electric cooker is wonderfully cheap to run!

Showing you over an electric cooker

Warming the dishes. Plates and dishes are warmed in the spacious grill compartment; some makes of cooker have a warming drawer as well.

Radiant plates get hot in seconds. Most modern cookers have at least one of these, and they are interchangeable with the familiar solid plates.

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The grill is very fast and very even—exactly what's needed for steak—excellent for anything.

The oven has three tremendous advantages: it's totally enclosed; the heat inside is absolutely steady; the heat is *clean*. A joint in an electric oven *hardly shrinks at all*. Some models have automatic timers which switch the oven on and off while you're out, so you have a perfectly-cooked meal waiting when you return.

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be necessary to wash the linoleum to remove the accumulation of wax. Exceptionally heavy dirt can be shifted with a cloth soaked in paraffin.

Cork tiles are moving from the bathroom and the nursery to the living room where they are popular for their warmth and softness. Cork is particularly porous and therefore needs much waxing. Regular waxing and polishing is essential with daily sweeping and a rub over with a polishing mop. Never, never wash cork. If it gets very dirty, take off the old polish with steel wool and start again.

Thermoplastic, or more properly, vinyl plastic tiles, are often laid in new houses, and they have been known to cause the housewife distress because these floors do not respond to her usual treatment. Ordinary wax polishes should never be used. Apart from the fact that ordinary paste wax makes for too much hard work, there is a danger that it will soften the tiles and smear the colours.

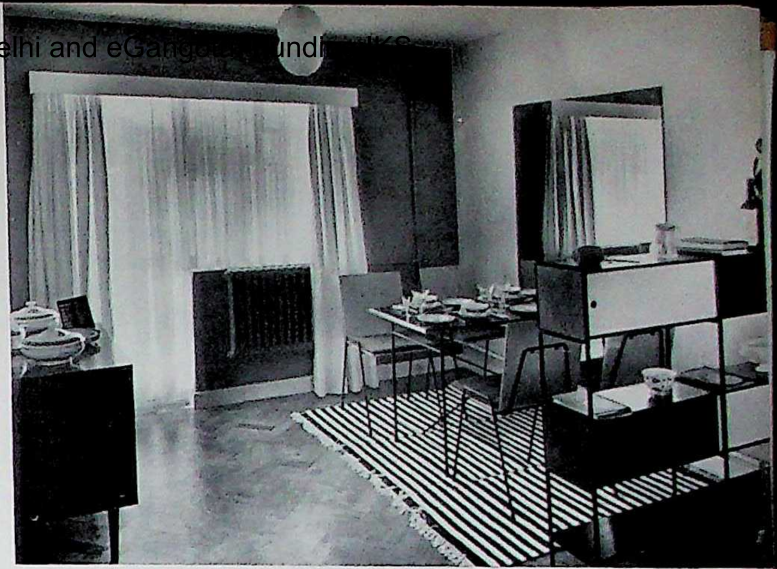
There are now many preparations on the market specially prepared for vinyl tiles. Most manufacturers have their own special preparations which they recommend for their own tiles, and there are also others made by firms which specialise in cleaning agents.

Generally, polishes for vinyl floors are liquid water emulsion waxes, and usually they are available in different grades to produce different degrees of shine. As the ones which give the floors the highest gloss are also likely to be the most slippery, it is wise to be content with a less glossy finish. Water waxes, because they are liquid, are easy to apply, and it is not difficult to buff the floors with a mop.

How often to wax these floors depends of course on the amount of use they get, and to a great extent also on the wax you use. Some manufacturers recommend once a week, but others give a longer time. A wax used in some schools is applied only twice a term, and in recommending this grade for kitchens, the manufacturers suggest that once a month might be preferred. Certainly too-frequent applications do nothing to keep the floor looking well—in fact it may look less well kept if polishing is overdone.

Between polishes, daily sweeping and occasional damp mopping and buffing is the drill, with more thorough washing from time to time. A mop or sponge mop with a little good neutral soap or mild detergent can be used for washing—a scrubbing brush is not needed. There are also special cleaning powders for vinyl tiles, which are useful for stripping off the old polish before renewing it. Obstinate marks can be safely dealt with by fine steel wool.

Hoover electric polisher for floors, surrounds and furniture



Polishing rather than polish for wood block flooring

Dark vinyl plastic tiles, a dramatic surround for a pale carpet

Few floors are more pleasant to live with than well kept wood, and it is no wonder. There are many pleasant timbers to choose from, with colours ranging from white, through every gold, yellow and brown. A good wood floor improves with time. But there is no need for the hard work they once were. A firm which specialises in making equipment for maintenance of large floor areas in public buildings says: "The most common fault in the maintenance of wooden floors is the excessive use of wax." You may find that re-waxing can be done less often than once a month. The time to re-wax is when you do not get a shine when you try to burnish the floor.

The effect of wax is to feed and protect the wood. Although paste polishes are very popular for wood, particularly with domestic helpers, their disadvantage is that it is all too easy to apply too much. Liquid polish can be put on more quickly, and with less effort, as it can be done with a mop. The danger of applying too much polish is

The turbo-polisher is an extra attachment for the Electrolux vacuum cleaner Model 55

Wood floors, although comparatively expensive to lay, last for ever

also avoided. Allow at least half an hour for the wax to dry before buffing.

If you have an old wood floor, and it has always been hard work to keep it clean, the only remedy may be to have it sanded professionally. But if you can get off all the old wax, it is worth while treating it with one of the wood seals before waxing. Here is the one time scrubbing might be necessary, but you must dry the floor very thoroughly. Seals penetrate into the surface and give it a very hard-wearing protective finish, acting much like the undercoating of paint. There are various makes on the market, and the directions should be carefully followed. Wood seals are, incidentally, excellent for other uses. Applied on draining boards, they make them impervious to grease and stains, and so eliminate scrubbing there. Use them, too, on wooden shelves in kitchen cupboards for a surface to clean with only a damp cloth.

A new product has just arrived on the market, a "self-hardening" lacquer, which gives the gleaming appearance of a wax finish to the floor. It penetrates deeply and has a resilience almost like rubber. It is impervious to heat, grease and oil. It needs no polishing, and waxing is cut out altogether. It is maintained only by sweeping and occasional damp mopping. The makers say that it lasts for months, and can easily be renewed.

This new wonder can be used not only on wood, but on quarry tiles, good linoleum, cement, concrete and brick. It may be the answer to those quarry tiles and brick floors that some people suffer from, and it should certainly be a simple solution for quarry tiled window sills.

For marble floors, ceramic or pottery tiles, or terrazzo floors, there are a few dangers to be avoided. The wrong treatment makes them slippery. Ordinary soaps do tend to give a slippery surface, but a liquid soap or detergent gives good results. If a soap or detergent dissolves easily, it will be the right kind. It is important to rinse well.

There is hardly a home anywhere these days that does not have a carpet, and there is no doubt that with electric carpet cleaners, carpets can be looked after with the greatest ease. Nothing could be more simple than to guide the sweeper along the floor—and guide is the operative word. Too many people think they must push the sweeper along, or worse, work it to and fro. The more slowly you work, the more effectively, for the thorough clean.

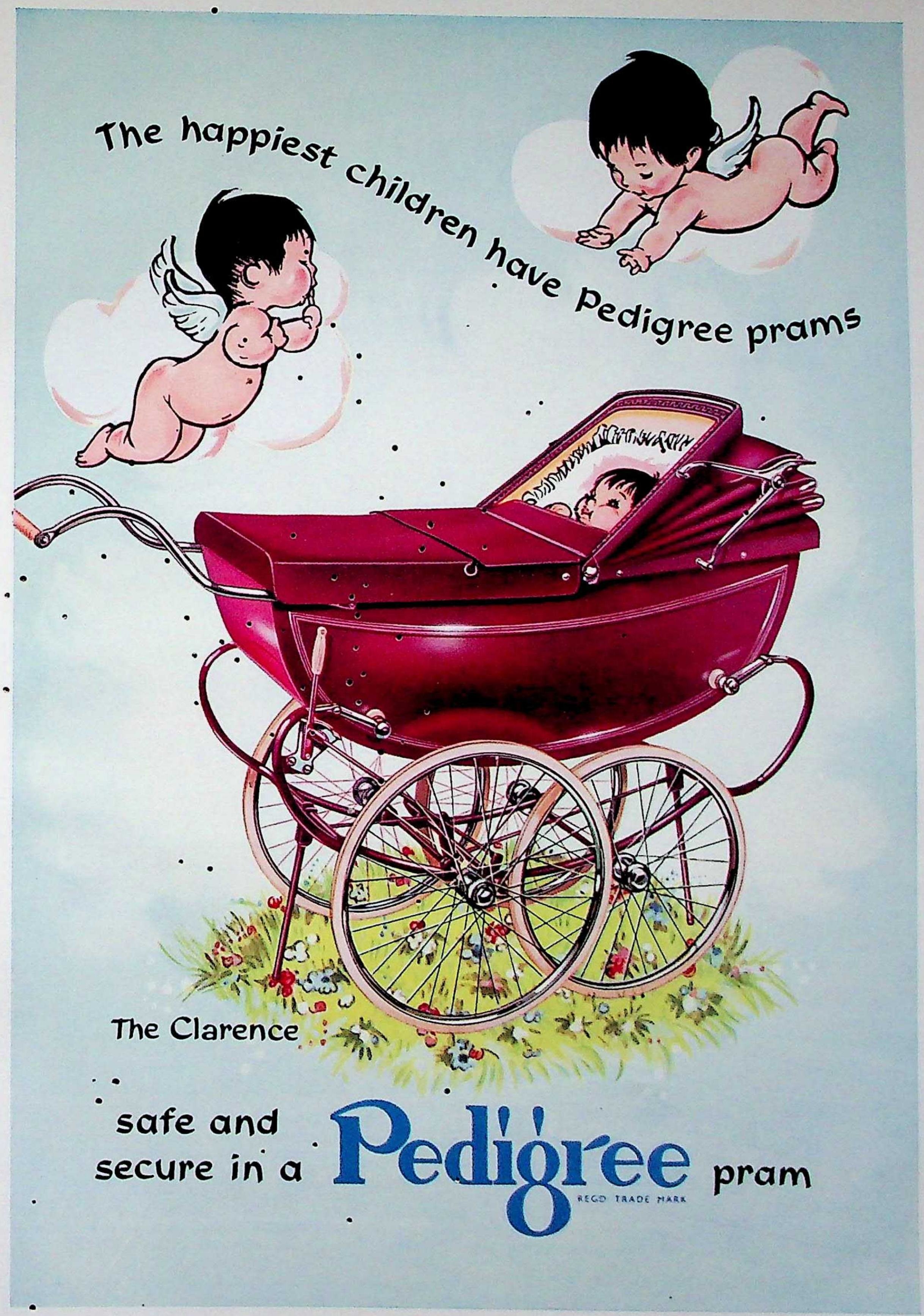
Daily carpet sweeping is not essential, but it is important that grit and crumbs should not be left to be trodden into the carpet. Spills should be wiped immediately, and it is not a bad idea to have a soft absorbent cloth, at least in the dining room, which can be got at quickly. If spills—even spilled ink—are blotted off quickly before they can penetrate, they may leave no mark, even without further treatment. Most food stains can be removed with a luke-warm solution of a synthetic cleaner of the liquid detergent type. Dry cleaning solvents are useful, too.

Carpets can be shampooed occasionally either with a special carpet shampoo or with a liquid detergent. But care must be taken not to get the carpet too wet. When a carpet needs drastic cleaning, it is best to have the job done professionally.

For many housewives, keeping the floors clean and looking well has been the worst part of the household routine. But as we have seen, there is no need to be a slave to the old weekly hard chore with floors. The ordinary housewife will welcome the new developments that cut out scrubbing and reduce polishing.

If you do find that a new type of flooring or a new polish does not live up to the maker's claim for it, do not despair. Most manufacturers will be only too pleased to advise you on how to make the best use of their products, because, in most cases, they support their claims by an advisory service, which is there for you to consult.

Well polished strip flooring improves with the years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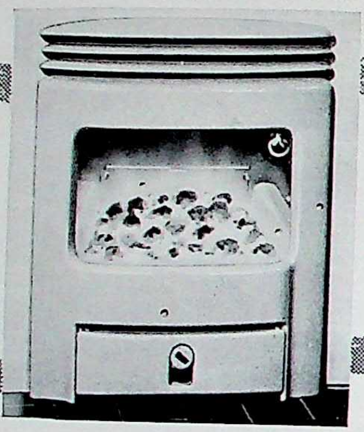

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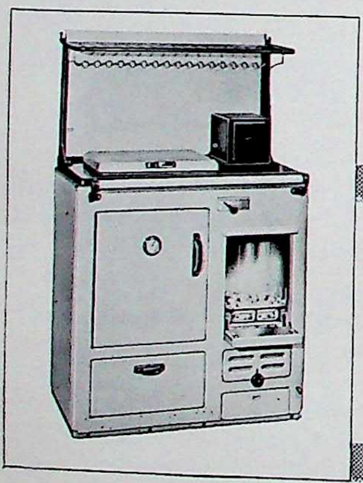

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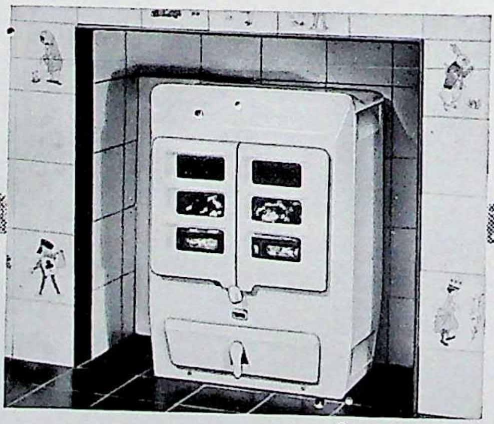

SIESTA 4ax CONVECTOR STOVE

Open the big double doors and you've a cheerful open fire; close them and convected warm air flows through the vents at the top, warming the whole room all through the night if you like. The Siesta burns coal or smokeless fuels—but not very much of either. You can, if you wish, have a boiler fitted which will provide you with more than enough hot water for normal household needs. It's available in a wide range of charming colours.

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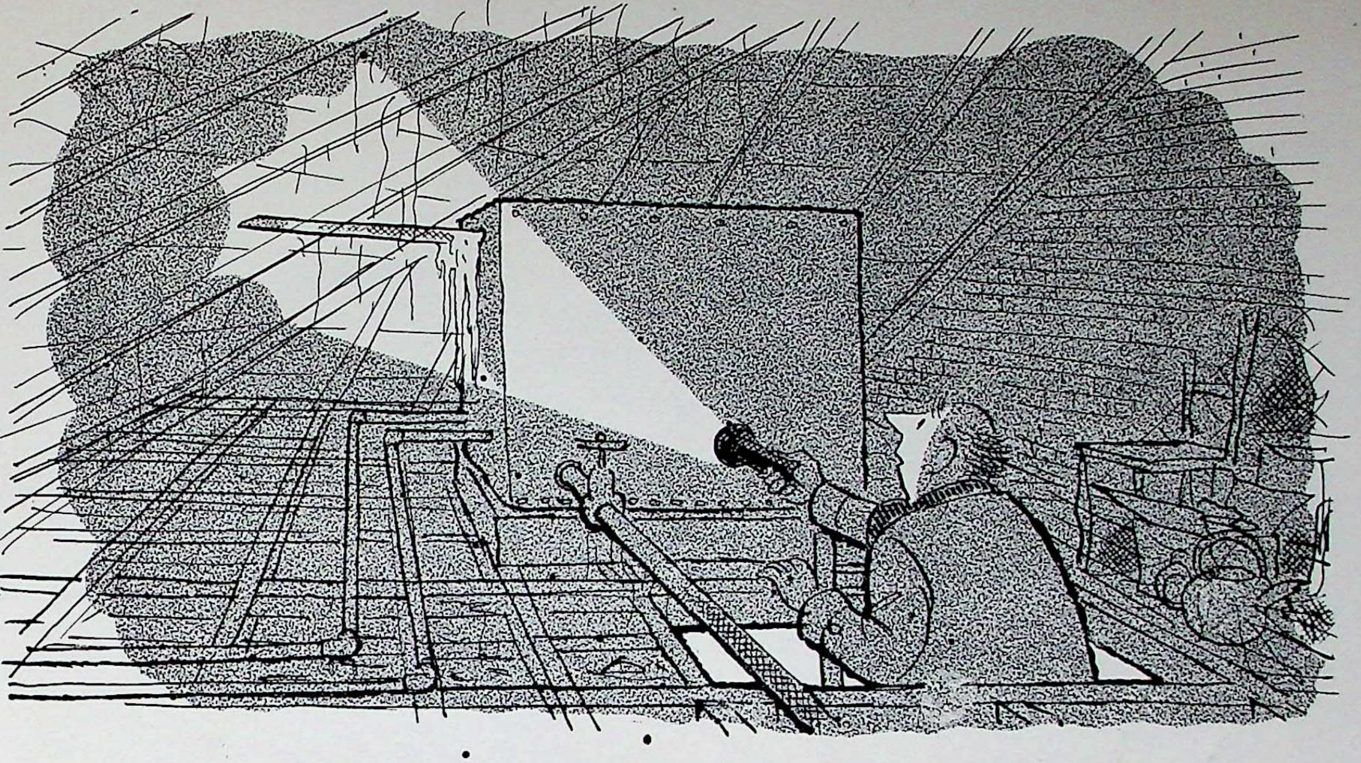

Frost Protection

By GONTRAN GOULDEN

It was unusually cold last winter and we had several spells of freezing. With the frost and thaw came the usual wave of complaints about burst pipes. The newspapers were filled with attacks on architects and builders because not only were old houses frozen up, but hundreds of dwellings on post-war housing estates were also affected. Critics quickly pointed out that in Scandinavia and North America, where it was much colder, such things did not occur, and the familiar attack on plumbing pipes attached to the outsides of buildings was once more put in. By the time that the newspapers and radio and television organisers had commissioned articles and talks the crisis was over and no longer news. And that is the crux of the matter.

Severe frost is comparatively rare in this country. It is a long time since we had a severe freeze-up in two successive years. Quite often we go for five years without being domestically inconvenienced by frost. On the other hand, in Scandinavia and North America it freezes hard and for a long time every year. Frost is not a serious problem to us, whereas it is to Scandinavians, Americans and Canadians. We do little or nothing about it because it saves a little money on our far too expensive buildings; the others must consider it and take precautions accordingly.

Those are the facts, but they provide little comfort to the man whose house freezes up every time there is a cold snap.

In order to review the whole subject and to suggest ways of improving the situation before the next frost, I am going to list the main danger points and types of trouble. I shall then explain how to avoid these next time. At the end of the article I will explain how a little forethought and extra expense can ensure that new buildings do not freeze up. I shall also have something to say about external plumbing.

Bursts

By far the most serious thing that can happen is for the rising main to burst inside the house. If the burst is not discovered a great deal of damage can be done because the supply of water to the burst coming from the main is unlimited and at high pressure. Every house has a stop-cock close to where the supply enters the building. If this is closed when a big freeze is expected and the rising main known to be vulnerable, the damage can be localised and the worst that can happen is for the contents of the cold water storage cistern to leak, at low pressure, through the burst. If, on the other hand, the down service from the cold water cistern is also fitted with a stop-cock, as it should be, this can be closed and the rising main isolated.

Care should be taken when cutting off cold water supplies to see that boilers and the storage type of gas and electric water heaters are not starved. While they may be safe enough left working and full, they will become dangerous if hot water is drawn off while the cold supply

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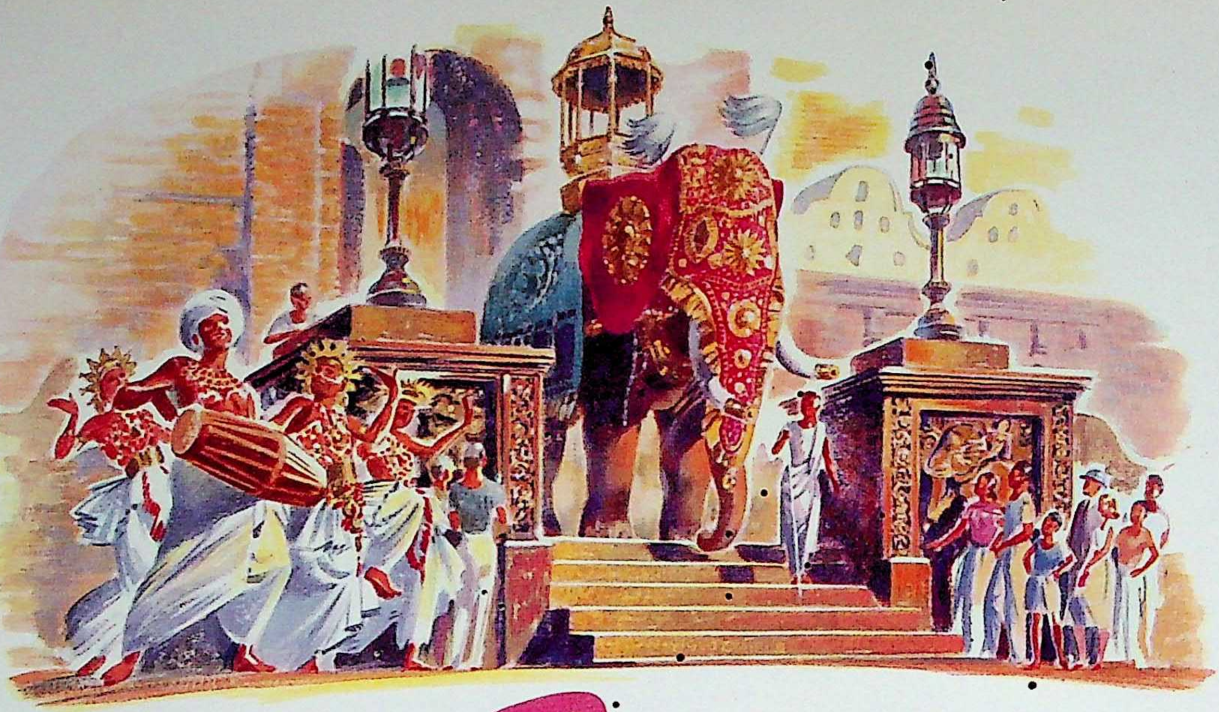

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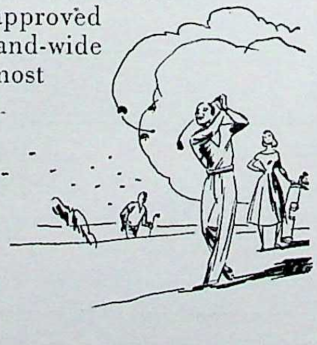

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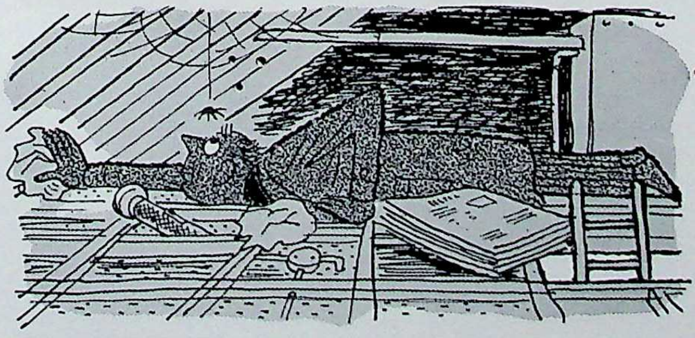
is closed. On the whole it is therefore safer to drain all water appliances when the cold supply is turned off. Unfortunately this will reduce the heating of the building and may materially increase the chances of other things freezing up. It will also be extremely inconvenient, and will probably only be done when a house is to be left empty. The emptying of central heating and hot water systems can be quite a complicated business, and it is usual to call in the heating engineer or plumber to do it.

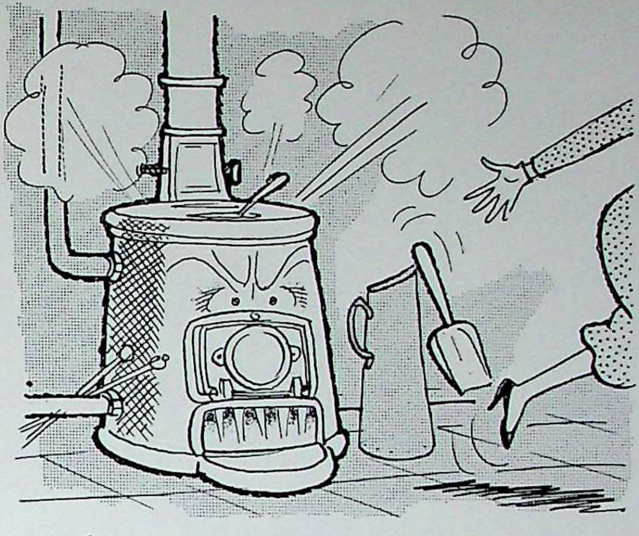
How can you avoid the necessity for all this business? In the first place it is known that the two favourite places for the rising main to freeze are at the bend where it changes from the horizontal to vertical when it enters the house, and where it once more becomes horizontal when it enters the roof space. In the first instance the pipe has just left a good covering of earth which has insulated it against cold, it then finds itself in a draughty void beneath the wooden floor before entering the house proper. It is in this draughty void that it freezes. This trouble is only likely to occur in pre-war houses where suspended ground floors are installed. Most modern houses have solid ground floors, and the main is therefore well insulated until it enters the house proper.

With suspended floors the space beneath them must, unfortunately, be draughty so that the floor timbers can be kept dry and therefore free from the danger of dry rot infection, and the only way to prevent freezing is to wrap the exposed pipe with felt or some patent insulating material. If a ventilating grating has been placed so that a draught can blow straight on to the pipe, it may be possible to shield the pipe without interfering with the airflow. Whatever you do, do not block up the air inlet or you may cause more trouble than ten burst pipes.

To protect the second weak spot you must do some attic crawling. As like as not you will find that the actual bend is in a very draughty spot under the eaves. If you can reduce the draught by stuffing cracks with newspaper, felt or insulating material, do so, for there is no risk of dry rot here provided that the roof is not leaking. Again insulate the pipe and tie the insulation on tightly. In a previous winter you may have spread an insulating quilt or a loose felt in your roof space to keep the house warmer. This should cover all pipes or they may freeze when deprived of the escaping warmth from the house. If you have used a loose felt, the pipes must be wrapped or fitted with rigid insulating sections.



Reduce the draught by stuffing cracks with newspaper



Boilers can become dangerous

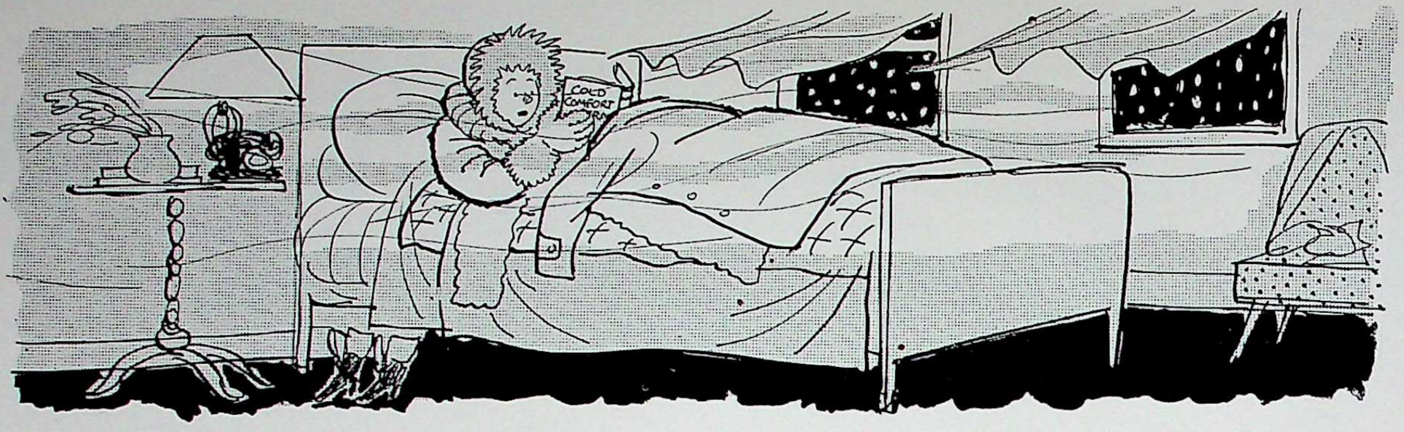
Rising mains are quite often taken up on the inside of external walls, and in houses with no central heating and little heat of any kind the pipes do sometimes freeze. Lagging is not always possible as the pipes are fitted tight against the coldest face, and the only precaution that can be taken is to provide heat in the rooms through which the pipe passes.

The Storage Cistern

If the cold water storage cistern with its ball valve is not protected from cold, it is likely to freeze, particularly if the roof space is draughty. There are a number of different types of casing on the market made in standard sizes to fit all types of cistern. Alternatively a casing can be made up by your carpenter and the space between casing and cistern filled with some insulating material. An insulated top should always be provided. If the roof space has already been treated to prevent heat-loss from the house, it is important to see that the insulation material has *not* been spread under the cistern. The warmth from the house should be used, in conjunction with the insulated casing, to prevent the cistern freezing. All storage tanks in the roof space should be treated in this way.

Down Services

All pipes in the roof space should be lagged or covered with the overall insulating material. If the rooms through which the pipes pass on their way down are exposed and exceptionally cold, warmth may be needed to prevent their freezing. In a small room it is surprising how much protection can be provided by a simple hurricane lamp or a normal sized electric lamp.



A warmed bedroom is considered by some people to border on the indecent

If a burst should occur in a down service, the cistern should be isolated from the pipe by closing the stop-cock if there is one. Failing this, the supply to the tank should be turned off. This will limit the leak to the capacity of the cistern.

Waste Pipes

If waste pipes freeze up and burst you have only yourself to blame. The vast majority of frozen wastes are caused by dripping taps. The trap overflows a little with each drip and this small amount of water freezes, gradually building up until the pipe is blocked and possibly burst as well. If taps are properly washered and turned off, this trouble cannot happen. If the waste plugs in baths, basins and sinks are left in position during cold spells they will provide additional protection.

In very exposed and unheated houses the traps of sanitary fittings may freeze up; to prevent this a small source of heat should be placed near them or the room should be heated. The water waste preventers of W.C.'s in some houses freeze. This is often because they are fixed near some form of permanent ventilation which allows an icy blast to play on them. It would be improper for one to suggest that this permanent ventilation should be blocked up, but some protection for the cistern is clearly necessary and a source of heat as well.

These types of freezing do not occur in Scandinavia and other cold countries because every room in a house, including the smallest, is adequately heated. In this country even when we have central heating it is quite common to omit radiators from bedrooms and W.C.'s. A warmed bedroom is considered by some people to border on the indecent.

External Plumbing

As a nation we are constantly teased for the way in which we festoon the outsides of our buildings with pipes. When there is a cold spell the ignorant blame external plumbing for the general freeze-up. What are the facts? Generally speaking, the bye-laws require rain water pipes and waste and soil pipes to be on the outside of buildings. This is done to enable leaks and cracks to be noticed as soon as they occur. Permission to put pipes inside can usually be obtained, but this is more expensive as better quality pipes may be called for and more expensive jointing methods. After reading this article it can be seen that external plumbing has very little to do with burst pipes or blocked wastes. Internal plumbing is certainly tidier, but it costs more and there is the rub.

Designing the 'No Freeze' House

A little thought and some extra expense should be able to provide a house that will not freeze up even in the coldest spell. In the first place the rising main should be brought right into the house before it is turned upwards. It should never be taken up in the internal angle of an outside wall. An internal chimney stack is the ideal support. The pipe should be protected beneath the floor, if it is of open construction, and in the roof space. It should be provided with stop-cocks top and bottom. The cold water storage cistern should be placed centrally in the roof space, if possible against the boiler there, if there is one. The cistern should be adequately cased and the case should have a lid. In the best class work the cistern should be placed on a drained tray in case of leakage.

Down service pipes should be fitted with stop-cocks and should be protected in the roof space, which should in any case be free of draughts. The upper floors of houses, including bathrooms and W.C.'s, should be adequately heated. Water waste preventers in W.C.'s should not be fixed by permanent ventilators.

Conclusion

As a last word, wrap exposed cold services with some insulating material. Provide heat at known danger spots. Keep your taps properly washered and turned off, and put all plugs in during a cold spell. If you still freeze up it will be bad luck, but do not thaw your system out with a blow lamp unless you are an expert. Better no water for a few hours than a heap of ashes.

Some tankers are fitted with meters so that a delivery of oil is completely accurate.
Charringtons

Oil Heating

By EIRLYS ROBERTS

Gas and electricity are the cleanest, and most labour-saving, forms of heat. They are also, as a general rule, the most expensive—except when used for short periods. Solid fuel (coal, anthracite and manufactured fuels such as coke) is the cheapest and oil (whether paraffin or domestic fuel oil) very nearly as cheap to use as solid fuel. Oil, used for a central heating system, is more labour-saving than solid fuel, and since oil prices have stayed fairly steady for the past few years while coal and coke prices have gradually risen, oil may become relatively cheaper to use than solid fuel. Clearly, oil-heating has a bright future in this country.

Oil-heating has to be considered under two headings—single-room heating (by portable heaters using paraffin) and central heating (by oil-burners and boilers, normally using domestic fuel oil). The approach must be entirely different in each case.

Single-Room Heating

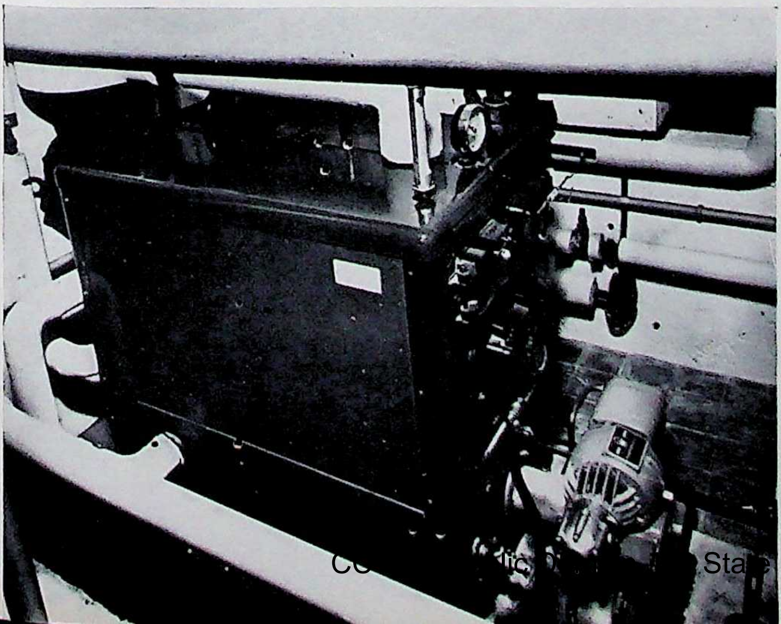
This is a simple approach, by a well-worn path. Ten years ago, a young townswoman would have thought it a lunatic suggestion that she should go back to village heating methods and use oil stoves. Now it is so common that manufacturers of oil stoves cannot keep pace with the demand. The heaters have to be filled and kept clean and are therefore less labour-saving than gas or electricity. But they are much cheaper to run. Hence their popularity.

There are several well-known makes of three different types, and they are all reliable. First, there are the portable convector heaters, all costing something between £7 and £10, holding a gallon of paraffin, which will last for an average of 30 hours and will heat a small room—1,500 cubic feet—by itself. The older-fashioned round type of heater costs something between £3 10s. and £6 and will heat a larger room—2,750 cubic feet—for a shorter time, something between 10 and 20 hours. There is a smaller size, costing about 45s. to 55s., which will heat a room of about 1,500 cubic feet. The pressure type is similar in performance to the larger round type and costs slightly less—£3 to £5. The advantage of the convector heater over both the others is that it pushes the warm air out into the room instead of sending it upwards towards the ceiling and although producing less concentrated heat, produces it more effectively.

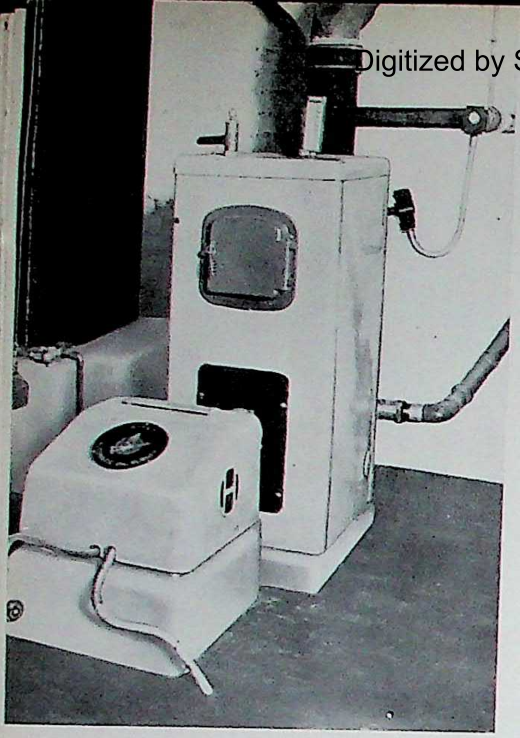
Any good ironmonger knows all about these stoves and will give you sound advice on which will be best for what you need. Make sure before you buy your heater that he will supply—and, if possible, deliver—your paraffin (you may have to buy a 5-gallon drum for about 25s. or borrow one for a deposit of 10s. to 15s.) and that you get a leaflet with instructions, *which should be read*.

There are a few general points to notice.

The best paraffin is either pink (Shell-Mex) or blue (Esso). With some heaters—"Aladdin," for example—you will be told to use pink, with others—"Valor," for example—blue. It is certainly best to use the paraffin recommended, if you



Nu Way XL2 fully automatic pressure jet burner fitted to Crane boiler. Suitable for the heating system of the larger house

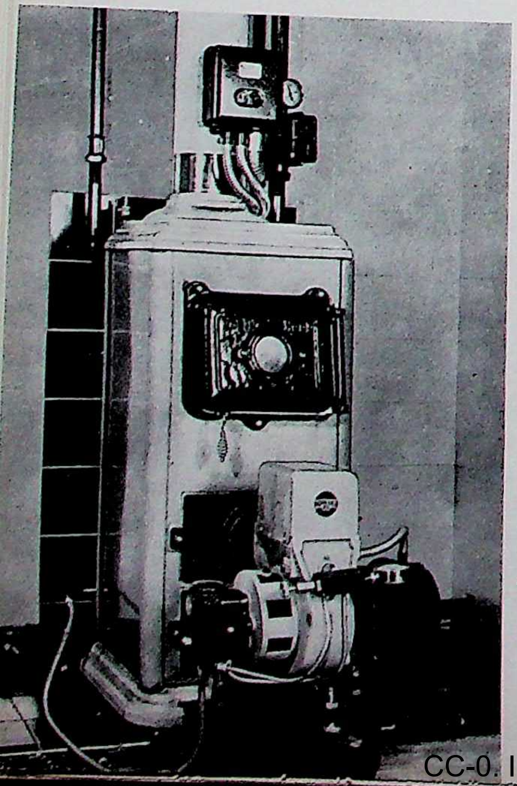


Hope's fully automatic oil burner fitted to Ideal boiler. Suitable for the heating system of a medium sized house

can. If you can't, "Aladdin" heaters won't blow up on blue paraffin, nor "Valor" on pink.

The instructions with the convector heaters which have a wick will tell you that the flame should be blue, not yellow, and this instruction must be obeyed. A yellow flame means that the wick is dirty or ragged or above or below the height for most efficient burning. (A special wick-cleaner is sold with some models.) Other convector heaters use a "perforated drum" burner with an asbestos kindler in place of a wick. These do not usually need quite as much attention as the ordinary type.

Paraffin only smells if it has been spilt, or if there is something wrong with the heater. But any room with a paraffin heater alight in it (as, even more particularly, any room with a flueless gas heater) **must** have ventilation because the noxious product of combustion must have some means of escape. This is most important.



Super Jet fully automatic pressure jet burner fitted to Beeston Robin Hood boiler. Suitable for heating a medium sized house

Central Heating

Central heating by oil must be approached quite differently because there is, in this country, no well-worn path.

The great advantage of oil central heating is that, while the running cost is at present just about the same as that of solid fuel—and may become less—it is enormously more labour saving. Oil is much used in America for central heating—50% of all systems are oil—and on the Continent also. But we have been very slow to take it up here and the result is that anyone forward-looking enough to think of installing oil central heating in his home here may share the fate of other pioneers and come to grief.

To avoid doing so, it is absolutely essential to know where to get the best advice. And then to take it.

If you want to get the best advice about anything in connection with gas, electricity or coal, you know where to go—gas or electricity showrooms or the local office of the Coal Utilisation Council. There is no central body which does the same for oil. Failing that, there are three great companies which do know a lot about oil—Charringtons (coal merchants and domestic fuel oil distributors), and the oil companies, Esso and Shell-Mex. They all have local offices which will give, first, good general advice, and second, the particular advice you must have—the name of a reliable heating engineer who can deal with your problem.

Here are some of the things you should know first, yourself.

There are already a dozen or more satisfactory oil-burners for a system of 80,000 British Thermal Units capacity and upwards—that is, for a system supplying hot water and about eight radiators. To convert an existing solid fuel system of this size to oil would cost at least £250, to install an entire system, at least £500. Installation cost is therefore about double that of solid fuel. The systems are fully automatic and need practically no attention.

There are a few semi-automatic vaporising burners on the market providing about 40,000 British Thermal Units upwards (hot water and 1—4 radiators), and these can be used in a new installation or, probably, for converting from solid fuel. There is considerable doubt whether these smaller burners are yet fully reliable. Certainly, the manufacturers are working on them and satisfactory systems may soon be produced. But it is not yet known how soon.

In the larger, fully automatic, burners the fuel is normally domestic fuel oil, which is about 1s. 3d. a gallon. Some of the vaporising burners will work on domestic fuel oil but most of them work better on a paraffin type of fuel (something over 2s. a gallon). It is most economical to buy domestic fuel oil 500 gallons at a time so you need a large tank—about the size of six large trunks. The tank should be above the level of the burner and, in any case, not underground where it cannot be inspected easily.

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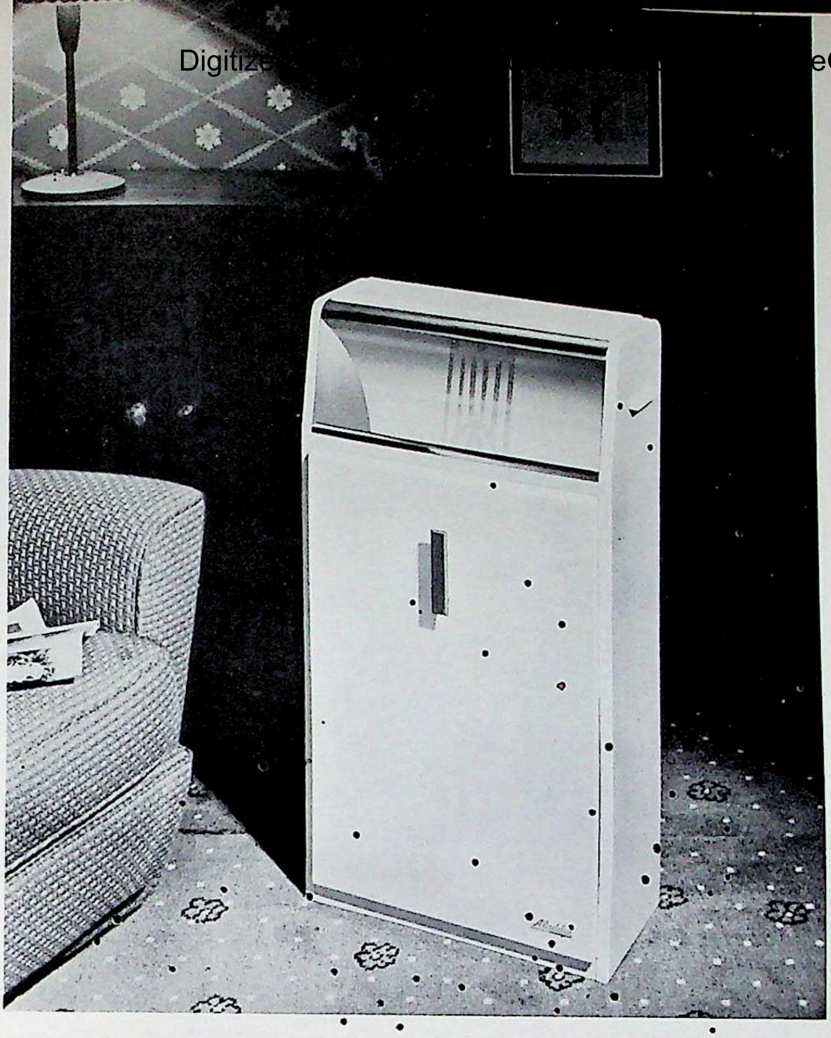
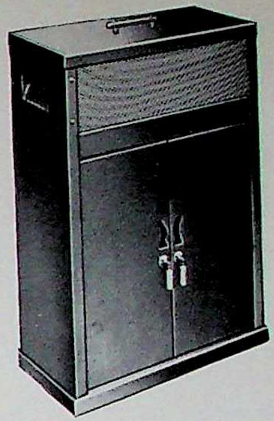




(*Left*) Aladdin convector heater burns for 24 hours without attention. Finished in cream or two tone mushroom stove enamel

"Doorvec" space heater burns for 37 hours on 1 gallon. *Morris Heating Appliances Ltd.*

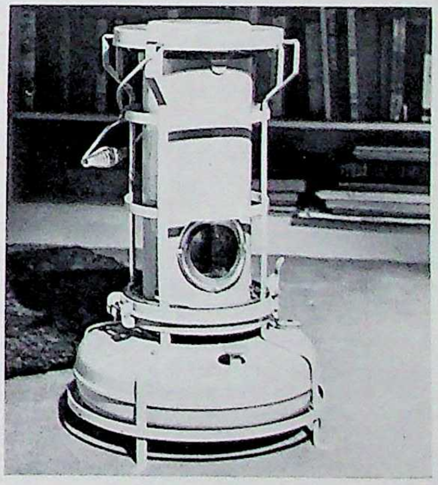
Free standing portable convector radiator which burns for 24 hours on 1 gallon. *John Harper & Co. Ltd.*

(Domestic fuel oil, by the way, is not highly inflammable.) If the oil has to be pumped more than 40 feet from the kerb, it will cost an extra £1 each time, so it is worth putting in an extra pipe, if necessary. One company uses meters on its tankers to give an accurate measure of the oil one gets. Others use dipsticks. Each believes its own method the best. I incline to the meters.

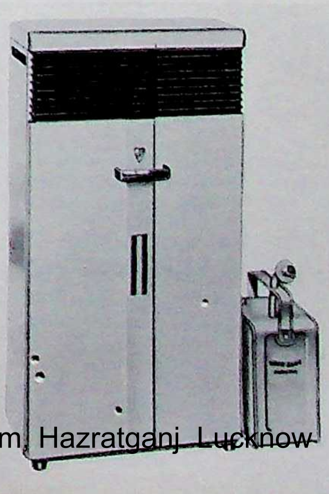
With certain types of oil-burner there is some noise, rather like a refrigerator running all the time. If you could not bear it in the kitchen, have the burner and boiler in a cellar or outside.

There is no smell with domestic fuel oil since it is in a closed container, and the burner normally only needs servicing about twice a year. But it does need regulating, if it is to be used economically. It has been estimated that careful regulating of the system to suit different conditions may result in saving a tenth of the fuel bill.

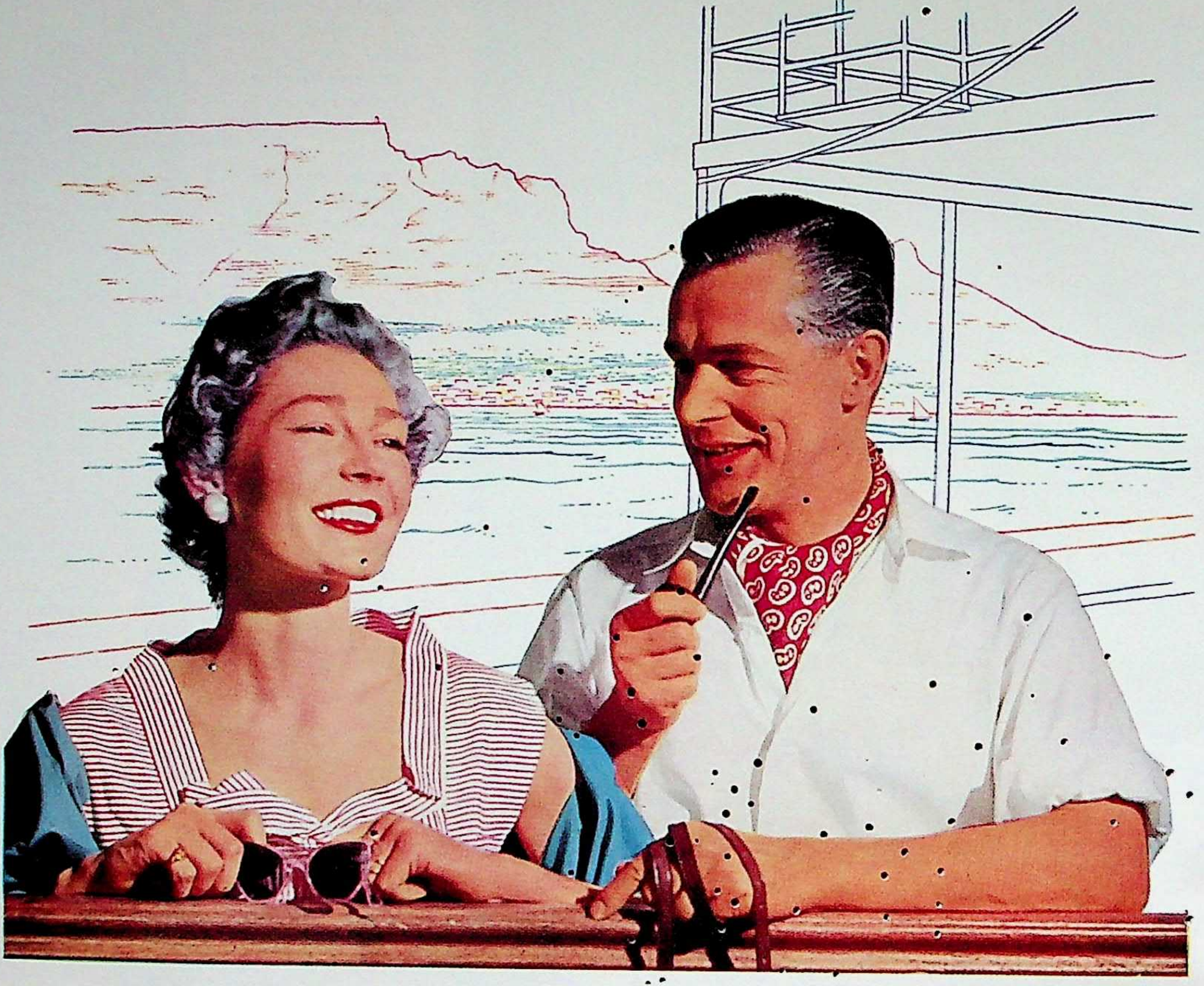
The one thing not to economise on is the installation. It has been estimated that an extra £50 spent on controls such as a weather compensator or a clock switch can save up to 30% of the fuel bill. Since the installation is costly anyway, it is worth while spending the last little bit so that one can be like the rich and wise who spend a lot of money in the first place so that they can live cheaply and comfortably and happily ever after.



The Aladdin Blue Flame heater is ideal for heating small rooms very quickly



Blue paraffin is recommended for the Valor convector heater, but it will not blow up if pink is used instead



What a wonderful holiday we've had...

"All good things come to an end . . . and here we are homeward bound. But what a host of wonderful experiences and adventures we've enjoyed.

Naturally we went to the game reserves . . . everybody does. You tour around in a car and see all manner of wild animals, including the lordly lion. Our cameras were kept busy all the time and we got some amazing shots.

That's not all by any means. We bathed in the warm Indian Ocean at lovely, lively resorts. We visited Native kraals and were intrigued by their quaint dress and customs. And think of it, glorious warm sunshine beamed on us every day.

It's quite the most wonderful holiday we've ever had."

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Time for resting

Time for dancing

(*Left*) Electric refrigerator of table top height gives extra working surface in a kitchen. General Electric

Family size refrigerator, below, has a fruit and vegetable crisper and special butter keeper. General Electric

Refrigerators can Help You

By ELIZABETH COLLARD

REFRIGERATORS are now so much of the accepted pattern of life, that we housewives tend to take them for granted. In many new housing estates, refrigerators are now included in the built-in kitchen equipment as a matter of course. It is a pity, I think, that the main reason for having a refrigerator—to keep food fresh, clean and wholesome—tends to overshadow another very important use.

Every mealtime can be made much more attractive if we use our refrigerators properly. In fact, the most ordinary meal can be glamorised with very little extra trouble if we let our refrigerators help in our cooking.

The manufacturers are, in part, to blame, as almost without exception they present their models photographed full of gorgeous fresh food, with the stress on the maximum capacity for storage of each particular model.

But before I go on to suggest how you can let your refrigerator help your cooking, I would like to tell you of the main developments and improvements that have been made during the last few months.

Colour is one of the more recent developments and there are now refrigerators to match any kitchen colour scheme. The Frigidaire models are nearly all produced in a variety of colours in addition to white and cream—Olympic red, Sherwood green, Everest blue, and Stratford yellow is their range, while the interior finish can be cool pastel green. The Pressed Steel Company with their Prestcold refrigerators carry the idea a step farther, and six colours—Matador red, Crystal green, Ice blue, black, cream and white—can be chosen as table-tops and bases with white or cream cabinets. If you want to change your kitchen colour scheme, you simply buy a new top and base!

All the larger and many smaller models now have interior lighting. Several models, including the Coldrator and the Frigidaire, not only have rust-proof shelves, but they are coated so as to be sound-proof as well. Door handles and hinges in all the new models are streamlined and the Prestcold has a new flush-fitting Prestalok, which opens at finger-tip pressure, two keys also being provided.

A number of refrigerators have racks fitted to the inside surface of the doors, for small bottles, tins, eggs, etc., and some, like the G.E.C. electric refrigerator, have special butter compartments, where the temperature is raised sufficiently to keep butter just right for table use.

In recent years the manufacturers have paid special attention to the development of the frozen food compartments. The normal setting for most refrigerators is between 40° F. and 45° F., but to keep frozen foods for more than 24 hours, the temperature must be between 5° and 10° F. for a period of days, or below 0° F. if the food is to be kept for several months.

Even the smallest new models have their Freezer compartments where upwards of 4 lbs. of frozen food packs can be stored, in addition to ice cream and the ice cube trays. The English Electric EA 83 Model has a Freezer compartment which goes the full width of the refrigerator, and so do the larger Frigidaire models, these Freezers holding up to 50 lbs. of frozen food packets.

Another development in recent years is the provision of special containers for salads, fruit and vegetables, usually in the lower shelf of the refrigerator, and of other special containers for keeping meat and fish chilled, these containers usually being supported just below the frozen-food compartments.

Some of the names given to these special-purpose containers I find confusing rather than illuminating. "Hydrators" and "Crispators" turn out to be salad containers; "Evaporators" are frozen food containers, and "Meat Tenders" and "Chillers" are simply the special containers for meat and fish. I myself like the more straightforward descriptions given by the Main refrigerators, of their "interchangeable, covered plastic dishes for the storage of meat or fish and for salads" and of their "frozen food lockers." I believe that the majority of housewives are secretly irritated by the fancy names often given to simple objects.

For many years refrigerators have been provided with table tops useful as working surfaces on the smaller models, and now it is possible to buy some models that can be built in with other kitchen units. Most models not suitable for building in with other units are provided with some form of automatic levelling device or gliders for uneven floors, which ensure the smooth working of the motor units.

The standard of performance of the leading makes of refrigerators fully justifies the makers' guarantees. The majority of makes gives a one-year guarantee for the cabinets and accessories, and a five-year guarantee for the refrigerating units. The Main refrigerators, both the gas and the electric models, carry a ten-year guarantee on their sealed cooling unit, the first British refrigerator to carry a guarantee for this period.

Earlier on in the article I mentioned the possibilities of using our refrigerators for providing our families with ever more attractive meals. The general principles of food storage are widely known—that food must not be put into the refrigerator until cold, that food should be kept covered, and that the cabinet must not be overcrowded with food, otherwise the air cannot circulate and the refrigeration will not be so effective.

When we come to glamorising our meals there are all kinds of exciting possibilities. Keep a jug of water, covered, in the refrigerator, especially in the summer, and use it not only for drinks but for making pastry. Be adventurous with ice cubes. They can be flavoured with fruit juices, or with vermouth for use in cocktails. Or you can add glacé cherries or pieces of mint or parsley, according to the kind of cold drink required, to the cube trays.

Delicious iced coffee, just as it is served in the cafés in Barcelona, is made by pouring fresh hot coffee into a tall Pyrex glass in which there are already several ice cubes. Believe it or not, your iced coffee is ready in a few moments, and if you like your coffee milky, add thin cream or the top of the milk—this gives a lovely, satisfying flavour.

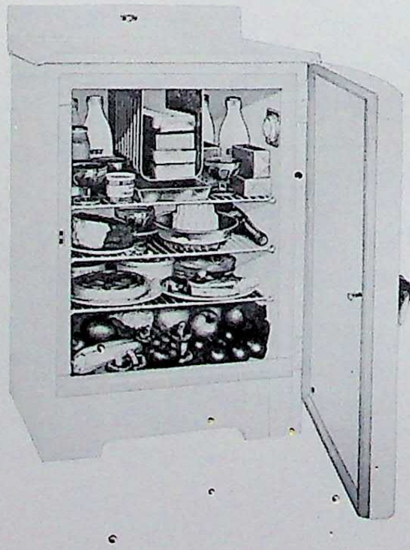
Nearly all hors d'œuvres are improved after standing for half an hour or so in the refrigerator. Even if salad items like radishes have been stored in the refrigerator, after you have prepared them and placed them on a dish, put the whole dish back. Add a few small butter rolls to the side of the dish, a sprig of parsley, and then a couple of really small ice cubes when you put the dish on the table, and you have your dish of radishes as it would appear in a Paris restaurant.

Incidentally, if your ice cubes are large and you want smaller ice fragments, the simplest method is to pierce the ice cube with a hat pin, and you will find the cube breaking easily into small pieces.

Many other hors d'œuvres, or cocktail snacks, are improved in appearance and flavour with a coating of aspic jelly. Aspic jelly crystals can be bought if you don't want the bother of making it yourself. Wait until the aspic jelly is cool (after the crystals have been dissolved in hot water) before brushing or pouring a little over such snacks as sardines or decorated egg slices on toast.

All clear soups and consommés can be jellied with the addition of the appropriate amount of gelatine. Place in the refrigerator in a bowl when cool, and when you serve the soup, beat the jelly very slightly with a fork, heap up in soup cups, which have been chilled in the refrigerator, and serve garnished with parsley or lemon slices.

Thick soups, too, can be chilled. The smooth, purée type of soup with a creamy consistency tastes best. Serve garnished with tiny cubes of toast or chopped parsley or mint.



Frigidaire, in white or cream, has a capacity of 4.3 cu. ft. and shelf area of 8.2 sq. ft.

Astral gas refrigerator, measuring 24¼″ × 22¾″ × 21¼″, can be placed on a table or hung on a wall. Morphy-Richards

Sometimes you must have looked, as I have, at the mouth-watering pictures in the cookery books, from Mrs. Beeton to the most modern, and wished you could make those gorgeous dishes ranging from simple brawn moulds to chicken in aspic. They are really very simple, especially if you use the bought aspic, although home-made aspic undoubtedly has a better flavour.

When you want to produce a savoury jelly from a shape, with that professional look with a pattern showing through the jelly, all you have to do is to place the mould, rinsed in cold water, on a dish or tray of ice cubes. Pour in a little of the jelly, turning the mould round and round in the ice cubes, until there is a thin coating all over. The secret of success is to dip the pieces of food which will make the decoration separately into the liquid jelly, before placing into position.

Similarly with sweet jellies and blanc-manges, layers will set quickly and easily if the mould is placed in a deep dish surrounded with ice cubes during the filling process. Never add a new layer until the underneath one is set.

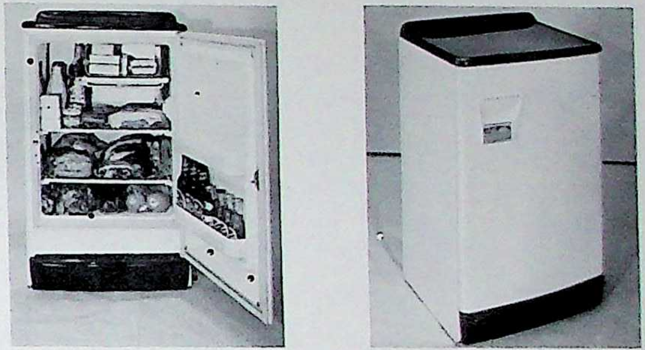
Remember to damp the serving dish slightly when turning out jellies, which will then slip easily into position, and use a wet knife when cutting jelly or aspic for decorations or serving.

It is easy, too, to make a mousse of any cooked fish or meat or poultry, by rubbing through a sieve after pounding and adding a little dissolved gelatine or aspic. Cream, evaporated milk, or whisked white of eggs also help the flavour and consistency. Children are thrilled with individual dishes which have been set in moulds in the shape of a fish or baby rabbit, and the larger shaped moulds are attractive too.

Above all, garnishes are important, and they must be fresh and crisp.

Most family cookery books give recipes for delicious cold puddings, fruit fools and mousses, and a little extra care in decorating the final dish is more than repaid by the additional pleasure and appreciation of both children and adults who will eat them. The final result is much improved if the fruit, sweets, grated chocolate, nuts or anything else that is going to be used for decorations, are chilled before using.

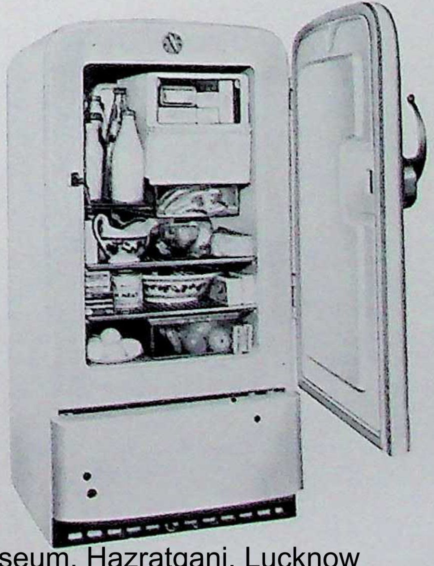
A simple Summer Pudding, equally good in winter with a hot custard sauce, is made by lining a basin with thin fingers of buttered bread, sprinkled with sugar. Then fill the basin with stewed, sweetened blackberries or raspberries or blackcurrants, using very little liquid; line the top with thin slices of bread, cover with a small plate, put a weight on top, and leave in the lower part of your refrigerator for twelve hours. The pudding then turns out as a mould and can be served with ice cream, cream or custard.



The Prestcold, shown open and closed, is of table top height and the shelves are plastic coated. Choice of six colours for top and base

And of course batters are improved by being left to chill before cooking. The reason is that after air has been beaten into the batter mixture, it is retained better when cool while the grains of flour are being left to swell. Pastry made with the help of the refrigerator is easier to handle and bakes more evenly, and therefore the finished result is crisp and light. This result is achieved by putting the pastry mixture into the refrigerator between rollings.

These are only some hints as to the ways of getting the best value from your refrigerator. Fresh, clean wholesome food is excellent and the enjoyment of the family in eating can be increased with just this little bit of extra trouble—it is worth it!



Either gas or electricity can be used to operate the Main refrigerator

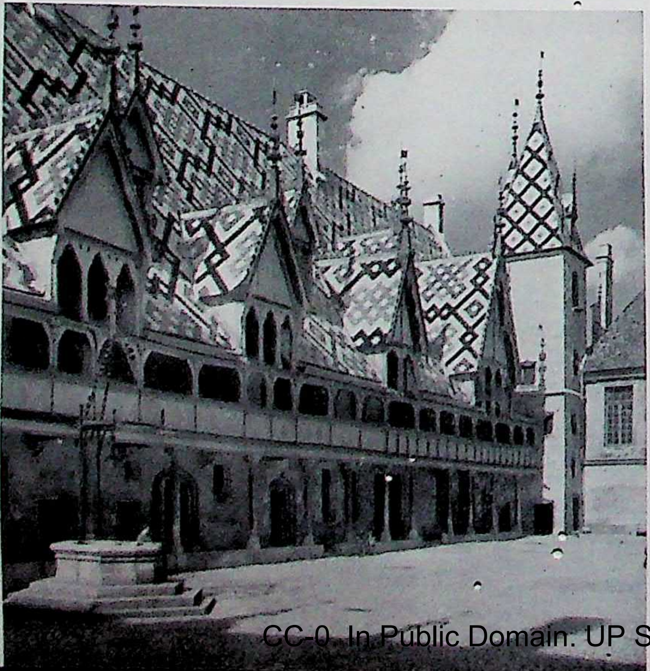
About French Wine

By T. A. LAYTON

HAD you saved up enough money in 1955 to motor yourself to the South of France you would have found your journey interrupted by peasants in fairly well-mannered revolt, or even by barricades thrown across the road.

The peasants were not alone in this operation for the mayors of dozens of the communes or tiny villages in which they live were backing them. There was no bloodshed, and indeed the peasants who stopped holiday-makers from getting to their destination on time, offered compensatory stoups of wine—and free at that. It was an appropriate offering, for their grievance was solely about that commodity from which they make their modest livelihood, wine. The quarrel had been, and still is, with the Government and has been going on for many years and is likely to last for many years yet.

Hospices de Beaune, the old wine hospital in the heart of the Burgundy district

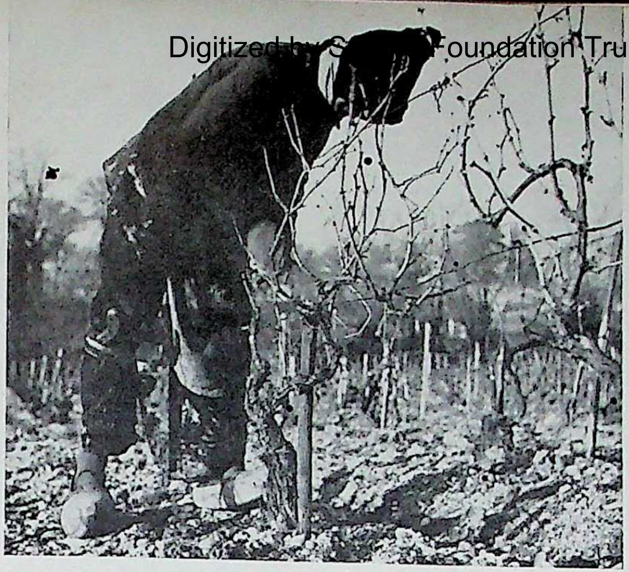


I think I can put the reason for the turmoil fairly, although I am (like the rest of the French nation and naturally the Government) biased against the peasants.

But one moment, let me tell you where you would have been stopped!

Your car would have taken you smoothly through the North of France and perhaps you would have just managed the first night to get to Reims which, with the adjoining town of Epernay, is the home of Champagne, the most expensive drink in the world and, to many, worth the money. Champagne was invented by a wonderful old monk called Dom Perignon at the Abbey Hautvilliers close by. You would have seen mile after mile of beautifully kept vineyards as you motored along, and have noted with surprise that more than half of them were red grapes. Red grapes for making pale lemon-coloured Champagne? Yes, indubitably! At best half, for the red gives the wine body and the white gives the wine its flavoured "finesse," or elegance if you wish, and its "bouquet" or lovely smell. The reason that the red grapes don't always make a red wine is that all juice of the grape is white and that the colour lies in the pigmentation of the skin. With Champagne making, the crushed juice is run away from these skins before it can take on any coloration.

Perhaps at Reims (which is a very good town indeed with restaurants to suit every pocket) you would be tempted to a bottle of still white Champagne. This is quite a rarity. One of the driest wines of Europe and which would set your teeth chattering, but you would be unwise to miss this experience for still Champagne is seldom seen outside the district.



New vines are cut back in January or February, after planting, and pruned in November

On you would go, and still no sign of barricades or rebels; through Dijon, home of French mustard, and a wonderful liqueur called Cassis made of blackcurrants, and then to the lovely little ancient walled town of Beaune. This, with its fabulous old wine hospital and its gaily multi-coloured tiled roofs, and its wine museum, is the very home of the Burgundy district. Burgundy then? Never! Burgundy has been going through a tremendous boom in the past decade and far more wine is *sold* from there than is perhaps *made* there. At least that is what the French Government suspects or fears for they have the severest penalties for "funny business."

But the making and selling of the Côte d'Or wines (these "golden coast" wines are in turn divided into Côte de Beaune and Côte de Nuits; in the former place a little white wine is grown as well as the red) is a fine export business and provided that the reputation of the district is not tarnished by the secret addition of Algerian wine (a much exaggerated fear) all those in the business are "blue-eyed boys" as far as officialdom is concerned.

You wouldn't have found any barricades at Châteauneuf-du-Pape either, by a long chalk. These robust wines (we in the wine trade mean more than just high alcoholic degree by "robust"; it signifies a sort of meatiness about the wine as well) are all red wines, not well-known in England until some 25 years ago but now everyone wants them. They have, quite incidentally, an unusual distinction of being made with some five to ten different species of grapes, whereas a fine red Burgundy is made with one and one only, the *pinot noir*.

There is another wine made around here named after a rather moth-eaten little village called Tavel and all the wines made here are rose or pink. They are rather potent and go with almost any conceivable dish you can think of.

Now comes the barricades district. They are the flat and not too attractive departments (equivalent to county in England) of the Gard and the Hérault. Here gigantic quantities of red wine are made, laced usually with additional beetroot spirit, which goes up in enormous 8-wheel tanker lorries to feed the teeming population of Paris and the North of France.

The French Government are not proud of this wine and would like to see less of it made. But some years ago they did want it and perhaps also to help to prevent unemployment they took or guaranteed to take over unusually large quantities of wine to distil into alcohol—not lovely brandy which can only be made in and around the town of Cognac, but alcohol for commercial purposes. But this is a very costly process and the spirit can now be obtained in other and cheaper ways.

Furthermore, consumption *of this type of wine* (you will see what I am getting at later) is diminishing not only in France but in all the wine drinking countries of the world.

So the Government rather roughly said that they did not feel like taking any more of this crude wine to turn into spirit.

So the peasants got angry and put up the barricades to draw attention to their grievances.

Then the Government said "Well, why don't you grow something else which is in demand?" The peasants replied that in so small an acreage as they possessed the vine was the only fruit of the earth which could keep them from starvation. The Government then promised quite a fair compensation per vine plant for each one voluntarily rooted up. The peasants were not interested.

And there the matter rests . . . . .

Part II—Shopping in England and Shopping in France

When a woman goes out for her morning groceries anywhere in England all she takes with her is a basket and string bag. Should, though it is very unusual, her husband entrust her with the task of getting in a bottle of wine for the special guests who are coming to dinner, then she might first go to one of the many books written on wine, and by looking through one or two of the early chapters she could compile some notes which might read:—

With smoked salmon or oysters, or cold shellfish, drink Chablis.

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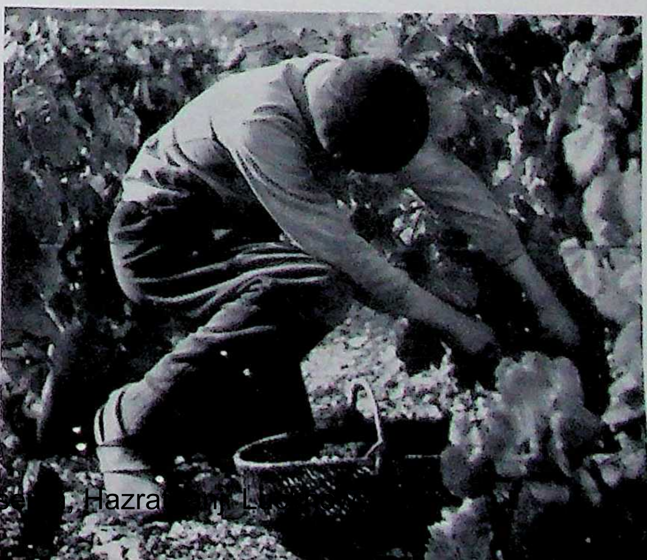
Grape picking in Burgundy between Beaune and Nuits St. Georges



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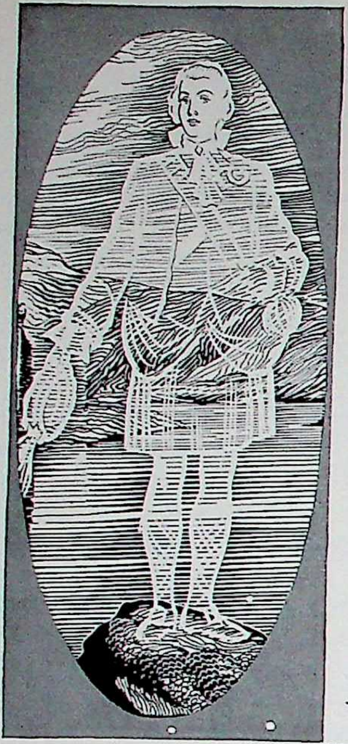

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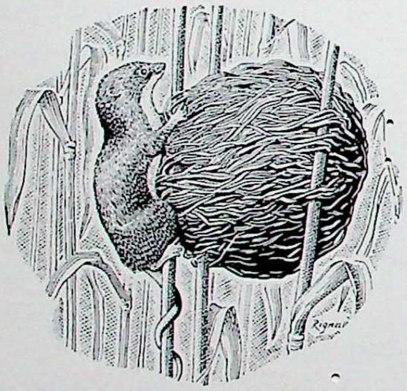

THE HARVEST MOUSE *(micromys minutus) is, after the pigmy shrew, the smallest British mammal. Its completely spherical nest is suspended from two or three corn stalks about a foot from the ground. Made entirely of grass, its most unusual feature is the absence of any aperture whatsoever. Instead, the tiny creature enters or leaves the nest by pulling aside the grass, which by virtue of its elasticity, automatically closes behind it like a swing door.*

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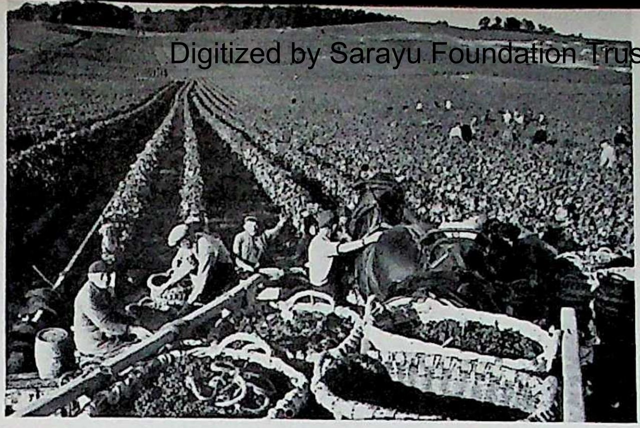

The grape harvest in the Champagne country of Reims

With hot fish, drink Hock or Moselle.

With cold chicken, drink Graves or White Burgundy.

With hors d'œuvres, drink Alsatian wine.

Roast mutton goes best with Claret.

Roast beef is nicest with a red Languedoc.

Duck is best with Burgundy.

Champagne is good with anything.

Red wines should be served at room temperatures.

The cork should be drawn two hours before serving red wine.

That Champagne should be served well iced.

Glasses should be fairly large and the wine should be poured into them only two thirds full.

That very large fish bowl brandy balloon glasses are considered vulgar.

That the most terrible of all crimes is perpetrated when a waiter warms such glasses under his spirit lamp prior to pouring into the glass that most precious of all liquids—liqueur brandy.

Having jotted down these copious notes the shopper would probably quail a little. She would wonder if all that had been said was correct, and she might well take down another similar book. Confusion upon confusion! Here would be substantially all the same advice, but for one or two minor differences:

With the shellfish—White Burgundy.

With duck—a Côtes du Rhône or a 1945 Claret.

With the sweet—an iced Sauterne.

The white wines should be well iced but the Champagne only to be chilled.

Other books give similar advice with minor changes. The housewife could sum up her previous notes:

> "What it boils down to is that you drink white wines with white fish, red wines with the hot meat and red or white wine with cold food. You drink white wine cold, red warm."

None the less, unless she was a woman of very strong character all this advice might well make her hesitate as to what type of vintage to choose before she got to her wine merchants. Suppose she gave a Port instead of a Chablis with the fish croquettes as one book suggested, would they be poisoned? If they had a red Chianti from Italy with the boiled beef instead of Beaujolais 1953, what would happen?

Perhaps the mention of vintage years would send her back to the wine books again to see what she could find. Here again, all the books would give practically the same advice. One author might be a little more enthusiastic about a certain year than another but otherwise the advice would be the same. **1934.**—Was a good year but save for Clarets (the longest keeping wine) they are too old.

1937.—The same comments apply.

1943.—The first year available in Britain after the liberation of the Continent. An above average year, far too much praised because there was a lot of spare cash floating around and because no other vintages were available to talk about or sell.

1945.—An utterly great year. Most of the Hocks and Burgundys have been drunk and far too much of the Claret was drunk too, just because of the sheer joy of drinking wine after so many years of privation. This was a pity because, although it was a great year, the Clarets were very "hard" in their youth and even now are only just ready to drink.

1947.—An excellent mellow, smooth, fast-maturing year.

1949.—The same as for 1947.

1950.—A funny year this; there was nothing superb about it but it had even less than its due share of praise mainly because it followed the plentiful and excellent years of 1947 and 1949. Merchants had sold by now as much as everyone could take and so they were—in my opinion—veering from uncritical to over critical.

1952 and **1953.**—Both fine years running neck and neck in the race for popularity. In Clarets the 1952 is at present the most favoured, but with Hocks it is the other way round.

1954.—No use but possibly not quite as bad as was at first thought.

Now turning to the French housewife out shopping, she will take an empty litre bottle in her shopping basket in which to put the draught red wine which she buys from a cask at the nearby épicerie or grocer's shop. If you went up to her and asked her if she thought it would go with the fresh tunny fish which she had just bought at the market, she would look at you quizzically; should you ask what vintage it was or if she was sure she would be able to serve it at the correct room temperature there is little doubt that she would wonder if you were teasing her or if you had taken leave of your senses. For what she would be buying would be the daily ration for all the family (yes, from five years of age upwards) of wine.

The wine she buys comes up from the hot South in fleets of those 8-wheel tanker lorries I mentioned earlier, carrying the sort of wine which the French Government cannot dispose of. The wine which caused the near riots. It is sold by degree of alcohol strength and not by year, flavour or bouquet, and to the working classes of France it is no exaggeration to say it is part of the daily diet.

And its flavour? Compared with the cheapest red wine you can find in England it would still taste horrible.

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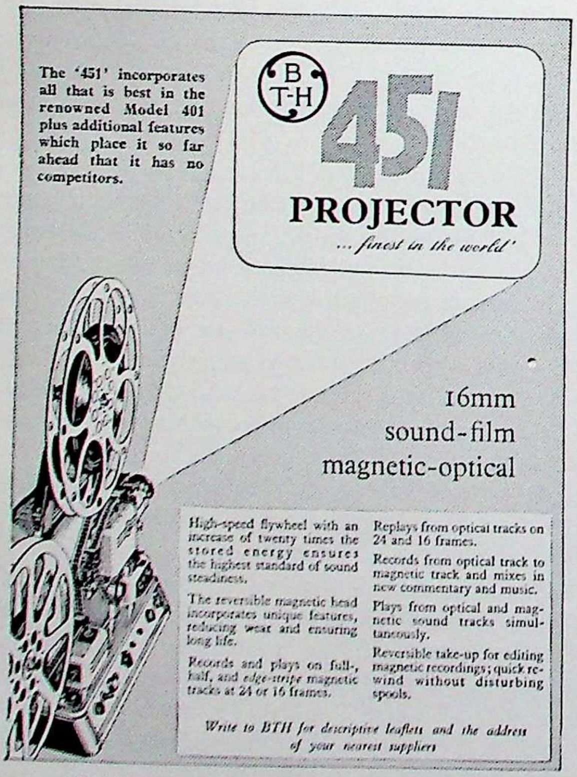

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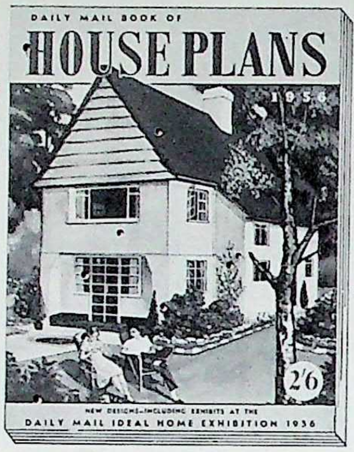

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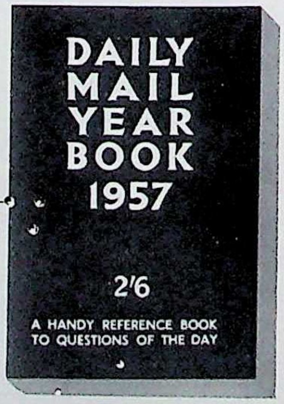

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A seventy-year-old block of flats in Montmartre

Keeping House in Paris

By KATE CASTELLANE

I AM English, my husband is French, and we have lived for ten years in Paris, where our two children (ages eight and five) were born. My British friends who visit France are all impressed by the cost of living there, and many ask: "How do you manage?" Though ours is a case among innumerable and varying ones, I'll tell you how I get along.

Henri, my husband, a Civil Servant, earns a million francs a year, which sounds enormous but, at the time I write, is roughly £1,020. He is paid monthly—say £85 a month. My British friends think it is much more. Part of the "secret" of this lies in our extras.

The Social Security allowance for our two children is £12 a month. Henri, who holds a degree for mathematics, gives lessons that bring him £10 a month, which he keeps for his pocket. I average £20 a month by doing translations and a bit of original writing. (These extra jobs are in the French tradition, which I now make my own.)

Another great help is that our rent, like the severely-controlled rents paid by about ninety per cent of Paris householders (occupants of pre-1914 homes) is comparatively small. Before I name the figure, I will briefly describe the flat. It is four-roomed, on the fourth floor of a 70-year-old building in Montmartre, has no central heating, no bathroom and no lift. But there is plenty of light; the two bedrooms are at the back, and quiet; all four rooms are of comfortable size. Then there is the kitchen (10ft. by 12ft.) and a scullery (9ft. by 9ft.), the door of which is always shut when we have visitors, for we like them to think this is the bathroom.

As a matter of fact it *is* our bathroom, though bath-less. We have made the scullery into a dressing-room, with a wash-hand basin (plumbing and so on paid for by us) and a hip-bath. Most of our French friends haven't even a hip-bath. Only 17 per cent of Paris homes have a bathroom or shower-bath; in our part of the city only ten per cent.

When the bathroom and shower bath figures for each of the twenty administrative districts of Paris were published last year, an English resident wrote: "Some people might call the figures distressing. They are not. Many Britons who live long in Paris conclude, with the French, that bathing is somewhat overdone in Britain. The French are experts in washing the body by instalments. Many French homes have a bidet, that neat piece of toilet equipment which some British people can't look at without blushing, but which is eminently useful."

We had our own "individual" heating system installed. The boiler, in the kitchen (where we also have a small

continued on page 183

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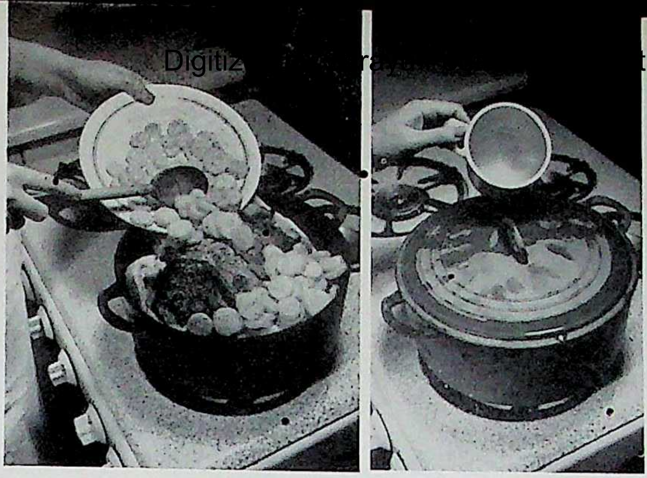
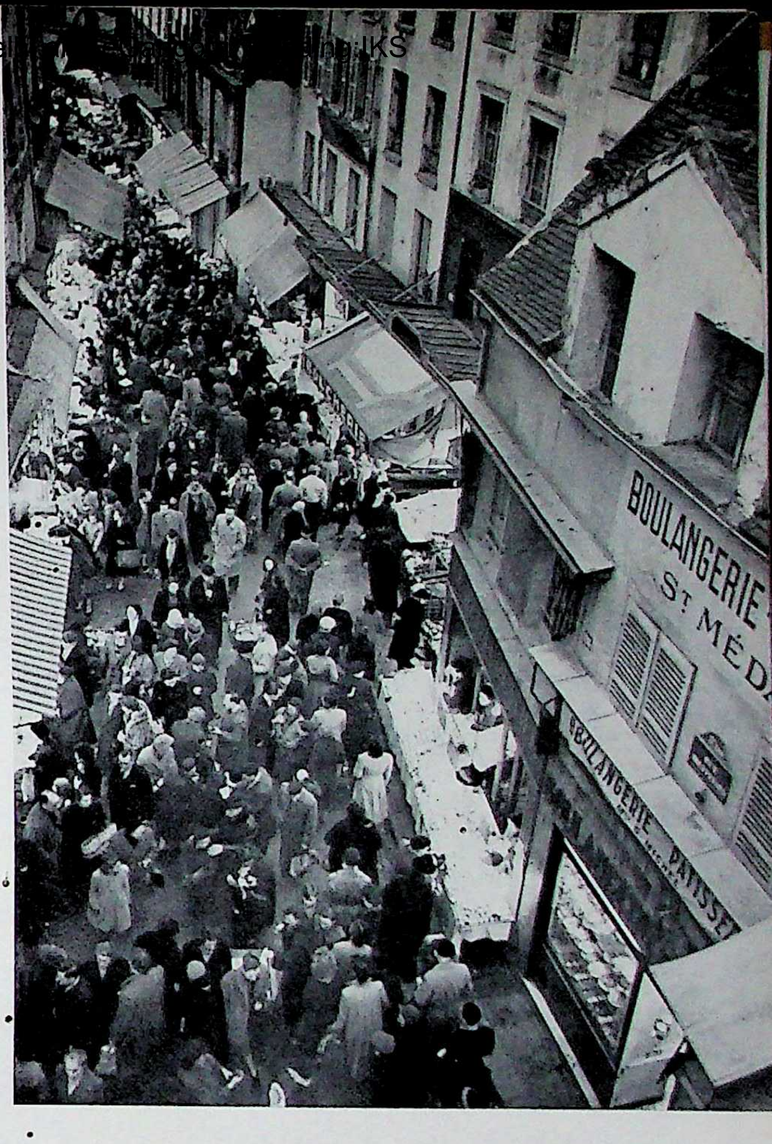




The treasured cast iron cocotte. A little cold water poured on the outside at intervals causes the steam inside to condense instead of escaping and helps the cooking. (*Right*) An open air market with produce from market gardeners outside Paris as well as from the South of France and North Africa

Keeping House in Paris *continued*

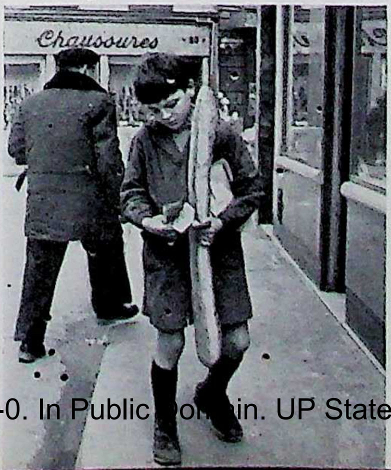
geyser) heats five radiators and gives us hot water. Coalmen fill the coal-box in the kitchen every four days. ("Do be careful about the dust, please"), and I give a shilling a sack for the stair-mounting. We *could* use the coal and wine cellar assigned to our flat, but of course we'd rather not.

The lack of amenities partly explains why our rent is only £5 a month. I'm told that the rent of a similar flat in London, if you could find one, would be about £200 a year. We didn't find ours. My husband was born in it, and was living there when we were married.

Rents in France, frozen in 1914, have been very slowly, and only moderately, increased while the general cost of living has expanded lustily. The small rents of pre-1914 houses and flats in France mean streamlined robbery of landlords, whose eyes gleam like car lamps if repairs are mentioned. (We don't own a brick ourselves.)

Food costs us £40 a month. We have the "Continental" breakfast (coffee, rolls, butter and jam), and a four-course lunch, with meat six days a week and fish on Fridays. (Henri lunches at home.) I have tea and biscuits, and the children have chocolate and bread and butter, when they return from the nearby excellent communal school. There's a light dinner for the children, and for Henri and me too: potage, a vegetable (or occasionally an omelet, or cheese) and a dessert.

For lunch every Sunday we have a chicken (£1 to 30s. according to season).



A "yard" of bread and the change carefully checked. This loaf is called a *flute*, and a size smaller, a *baguette*

I cook in French style and average three hours a day in the kitchen. Many Frenchmen married to English, Scottish, Welsh or Irish girls say: "My wife is charming but can't cook." I liked cooking before I met Henri, but had no chance of showing my enthusiasm. When I knew we would marry, I studied the French style. To marry a Frenchman and give him the chance to say: "She's charming but can't cook," is to ask for trouble. All the Britons I know in Paris think French cooking well worth the time given to it. Here is one of many examples of the difference between my home cooking in England and France. Before I married, the potatoes were boiled, or mashed, or occasionally baked, or (as a sort of treat) fried. The cookery book I use in Paris gives thirty ways of serving potatoes, and I employ ten of them.

Meals of the mass of French workers seem to be tastier than those of British upper middle-class people. Just as the average Frenchman makes no secret of enjoying love, so does he frankly appreciate good food. I have now been long enough in Paris to enjoy the sight of a trencherman, apparently in a low-income group, wiping glass, plate and cutlery, and tucking a napkin round his neck preparatory to the attack. To be fair, the better food in France is due largely to the abundance of produce. Things like artichokes, asparagus, salsify, endives, French beans, aubergines, melons, grapes and peaches are seasonally abundant and not priced like luxuries.

And the kitchen equipment helps. When a friend from London who tasted some of my *pommes de terre sautées* asked how I prepared them, I showed her my cast-iron *cocotte*. She later told me she had difficulty in buying one in England. There are now aluminium ones, but I keep mine, which my husband's mother bought forty years ago.

I buy about half of our food at the open-air market which three mornings a week runs for 600 yards on the wide pavements along both sides of our boulevard. Scores of these markets, controlled by the district municipalities, are held thrice-weekly throughout Paris. They are, as you can guess, democratic affairs. Potatoes I buy by the sack, and wine (also delivered) by the dozen bottles.

If my husband had the palate of an average Briton, I could give to reading, or TV watching, time taken (for example) on making a mayonnaise or paring salsify. If on Sundays there's a mayonnaise to beat or a troublesome vegetable to prepare, I enlist Henri. He grumbles, but once rewarded me by saying he had no idea cooking took so much time. When he said: "I wonder how you make these excellent potages," I got him to help with the ingredients, since when he has been less curious about my kitchen work.

We keep three kinds of biscuits, three different apéritifs and three different liqueurs for visitors. We receive friends to dinner not more than ten times a year, and dine out with friends about as often. Henri and I (the daily help as children-sitter; 2s. an hour) dine out and see a show not more than four times a year.

Here is roughly what we spend each month, or put by for later spending or paying:

	£	s.	d.
Rent	5	0	0
Food and drink	40	0	0
Daily help, three mornings a week (with insurance)	7	0	0
Gas and electricity	3	10	0
Telephone (rent and calls)	1	10	0
Clothing	8	0	0
Household articles: (purchase and renewals)	2	10	0
Coal	4	10	0
Garage, insurance and maintenance of car	9	0	0
Holidays	12	0	0
Income-tax	3	0	0
Miscellaneous, including petrol, hairdresser, cosmetics, cigarettes, newspapers, stamps	11	0	0
	£107	0	0

That's £22 a month more than Henri earns. Without the Social Security family allowance, and the "spare time" work Henri and I do, we would have to economise—starting with the car.

We have no debts, and can save a little. Perhaps we are relying too much on the Welfare State to look after our future. . . I've become like most Frenchwomen in extracting the maximum out of a 1,000 frs. note by keeping a sharp watch for bargains and not being too easy to please.

I have acquired a French indifference to carrying a heavily-laden market-bag and a "yard" of bread along the boulevard, and the Frenchwoman's willingness to discuss the tastiness or the nutritive qualities of this dish or that.

I drink more coffee than I did, but it will always be tea for me in the afternoon. I have trained my husband to like tea, and to serve breakfast to me in bed on Sunday mornings. We like to do little "fatigues" for each other, but I wouldn't say that that was any more general with wives and husbands in France than anywhere else.

We've far from an ideal home. Having two children, we could get one of the subsidised "Moderate Rent Flats," with lift, shower-bath, and central heating; but it would have three rooms to our four; and most of these subsidised flats have smaller rooms than ours, and thin walls and stone stairways, and none of the "old-fashioned" graces like mantel-pieces and cornices, and full-size french windows. Also (and please forgive a mother for saying so) there are too many children about.

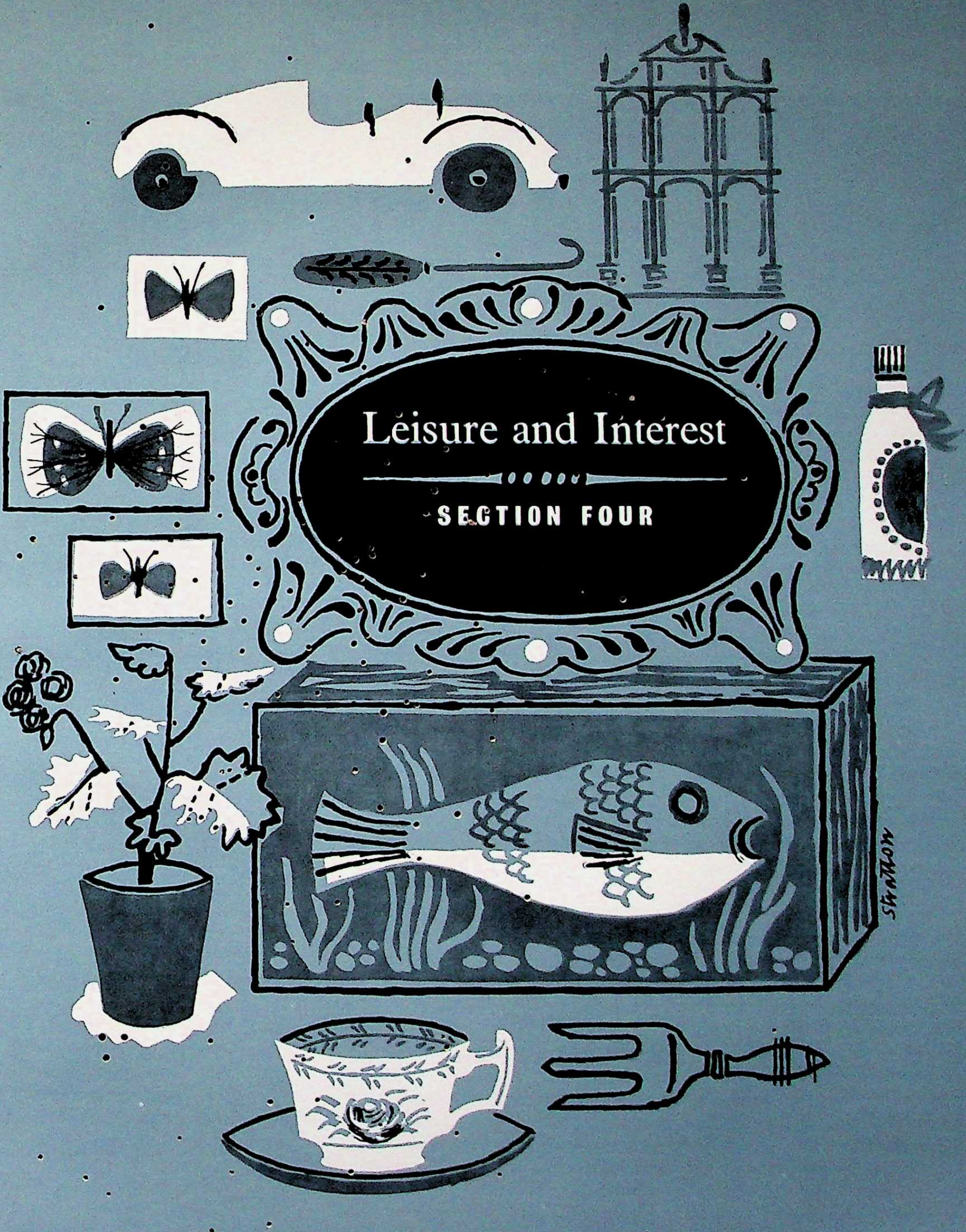
We'll continue like this with a flat which, like the vast majority of others in Paris, is out of date, but (thanks to the streamlined robbery of the landlords) astonishingly cheap, and feels more like a home than so many of the subsidised "bee-hives" that are going up.

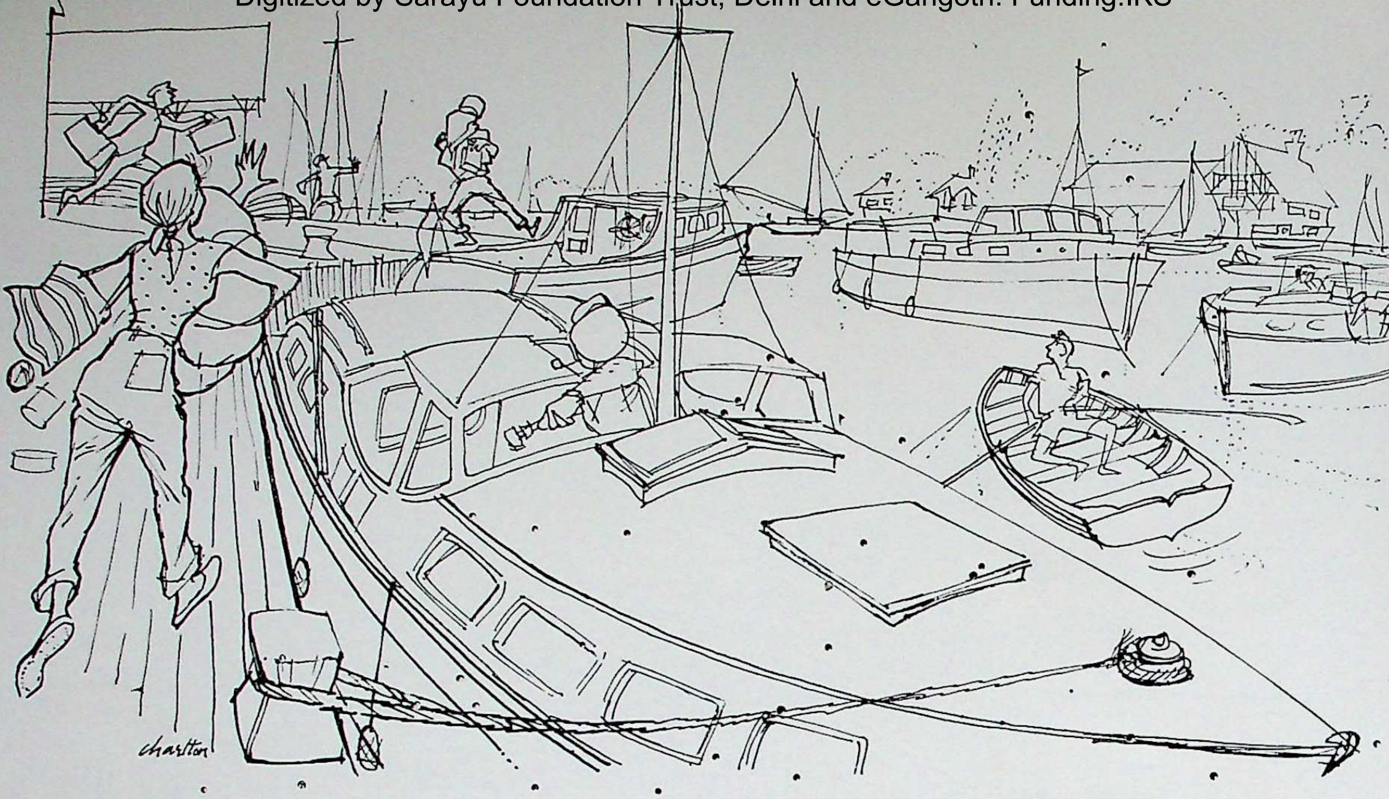
Bee-hives remind me that Henri, before he goes to the office to-morrow, will bring me some flowers. For to-morrow is the anniversary of our wedding. Please don't think all French husbands do this. I'm glad Henri is among those who still mark special days with floral gifts, and that he appreciates a maintenance of the resolution I made, in the first week of our marriage, to buy a few flowers for the table whenever flowers are abundant.

A litre of wine (1¾ pints) a day at 4s. 8d. a bottle

Leisure and Interest

SECTION FOUR





Escape in a Launch

By ERIC KEOWN

WHEN you read in the papers of daring spirits setting out in a ten-tonner to go round the world, no doubt you feel a sudden hatred for the tidy cage of routine in which you are caught. With disgust you view your bowler hat, symbol of order and security. What would you not give (you murmur secretly into your kipper) to be sailing away without a care, bearded and self-sufficient, to seek adventures as they came? But at this point you remind yourself that you are a responsible citizen, that the joys of a free life afloat are reserved for millionaires and salty eccentrics, and that in any case, you scarcely know one end of a boat from another.

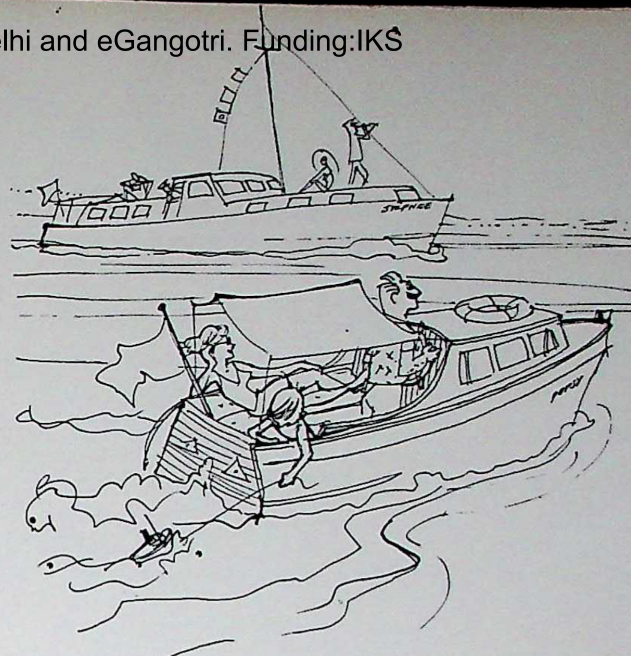
All the same, these pleasures can be enjoyed very easily, if you are prepared to accept them on a smaller scale. Between Richmond and Lechlade the Thames is still a magnificently varied river, and for a family the hire of a small motor cruiser, with petrol, food and all expenses costs no more than a moderate hotel. Cruisers of every shape and size can be obtained from a number of riverside boatyards, and are much less difficult to handle than a car. They have electric light, gas cooking and chemical sanitation. From the moment of casting off you are gloriously free to go as you please, to moor when you feel like it, to potter in backwaters, explore the mysterious territory round the next bend, and meet all kinds of unforeseen excitements. All you have to do is to obey a few very simple rules.

The first decision is when to go. If you are gregarious, and don't mind the risk of tying up between a nocturnal bassoon-player and an addict of the Light Programme, the summer months offer the safest weather; at the same time, the traffic is much thicker, there are tiresome queues for locks, and the nicest moorings have often been taken. But if you are prepared to take a chance on the sun, and go in April, you will find a wonderfully clear river, and lock-keepers glad to see you. You will be able to play Robinson Crusoe unmolested on the islands, and when you do meet another boat it will be rare enough to be hailed. I think the risk is worth taking. In the middle of April I have eaten breakfast on deck in shorts and blazing sun at 7.30 a.m.

The next question is where to start. On the lower, less fashionable stretches the boatyards are apt to be cheaper, but to reach the country proper means cruising for several hours, past an almost solid ribbon of bungalows and caravans. With sufficient time this is not altogether uninteresting, and the first day's run should take you into open water.

When you choose your boat don't be led away only by the colour of the curtains, but ask sharply about petrol consumption. Some of the older Thames cruisers are over-engined, and unbelievably thirsty; enough power is needed to meet a smart current and keep you comfortably away from weirs, but it dims one's pleasure a little to see the fuel needle slipping back visibly.

If the gas cylinder for the cooker is out on deck, so much the safer, and if the controls are in the open, an adjustable canvas cover is something you will bless on a wet day. Also worth considering are head-room in the cabin,



and deck-space for sunbathing. Cruisers range from the very small, just big enough for two, to palatial craft looking as if they were driven on champagne and operated by invisible flunkeys. Something homelier, even honourably battered, seems to me to lend a better sense of high adventure. And that is everything.

Having chosen your boat—probably because you have fallen in love with its name—insist on being given a trial trip, and take over the controls. These are simply a wheel, a hand-throttle and a gear-lever of incredible solidity. Neutral is in the middle, as in a car, and the clutch is automatic. When the lever is pushed forward, with the engine revving gently, you begin to go ahead, and when it is pulled back you go astern. Once under way you have only the wheel and the throttle to bother about, plus something else which we will discuss in a moment.

Out on test make sure that (1) the engine starts instantly, and runs happily; (2) the battery for the starter and the lights seems in robust health; (3) the throttle lever stays where you set it; (4) the gauges work; (5) the steering brings the boat about reasonably quickly; and (6) the clutch engages smoothly and firmly. The last is extremely important, as if the clutch is slipping when you set out it may let you down at a critical moment farther up the river. All boatmen are inclined to be optimistic, so at this stage a mood of pessimism is strongly advised.

The other thing I said you had to watch is the temperature gauge, which isn't there for fun. The cooling of a boat engine depends on water drawn from the river, pumped round the cylinders, and then blown out with the exhaust. To prevent dead rats and other undesirable objects being sucked into the system a removable filter is fixed on the end of the intake. Directly this filter is blocked all cooling is at an end, and in a surprisingly short time the engine is red hot and the boat shrouded in steam. This once happened to me coming into one of the grander villages one Sunday morning. I had the choice of switching off, and probably drifting against the posts of a weir, or carrying on for a few hundred yards in the hope of reaching the crowded quay before the engine melted. By good luck we made it, and tied up to a flotilla of glistening electric launches, whose owner turned out to be the only unpleasant boatman I have ever met on the Thames. Even as we took the first swathe of new paint off the outside launch I could see he had criminal ears, and then the row started.

This cooling business sounds alarming, but if you take two precautions there is nothing to fear. One is to form a habit of watching the gauge, which gives enough warning for you to find a mooring, and the other is to make your boatman show you how to clean the filter. If they are cutting reeds farther up stream it can easily get blocked, but once you know how to deal with it the cure is simple.

That is all I know about the insides of a motor boat, and all you need to know. If anything goes wrong with the works you will find in most riverside garages a patient man in overalls who dreams about marine engines. Leave it to him, while you have a pint in the local.

One of the happiest moments in the whole operation is making out your list of stores and equipment. All the thrill of preparing for a long voyage is there, for you will be self-contained; it is only a matter of scale. But the list is always so prodigious that at some point it becomes necessary to take a blue pencil and remind oneself that a small boat, not the "Queen Mary," is being fitted out; get the maximum romantic kick from planning the list, but remember that a village shop will never be out of reach.

In few cruisers is there any method of keeping meat fresh, except by eating it. You may start with a cooked joint and a ham, but the staples of river life are bacon and eggs and tins that marry easily into an enormous stew. No breakfast on deck is any good with less than three eggs; one of the big square biscuit tins holds a hundred, a modest beginning. Milk and bread can be picked up daily, in morning raids into the savage interior.

Two more musts before you start. Make certain the fresh water tank is full, and that the plug has been put back after cleaning, and see you are provided with an iron pin for mooring, with a heavy mallet to persuade it.

And now you are off. If you are new to a motor launch your heart will beat fast for the first few minutes. Does that oncoming steamer really know the rule of the river, to keep to the right? Shall we go aground if we creep a little closer to the bank? Am I about to explode? Very quickly you gain confidence in yourself and the boat. Your family, watching anxiously and not concealing their natural fears, grows calmer. Then comes the acid test, the first lock. Long before you need, you slow the engine. Your fingers are white on the wheel, and by the look in your eyes you might be taking a liner into Buenos Aires. Indeed it rather feels as if you were. Very gradually you edge into the brickwork and blow your klaxon, while one of the crew fends you off with a boat-hook. If the month is April, the lock-keeper is digging, and it will be a few minutes before

continued on page 189

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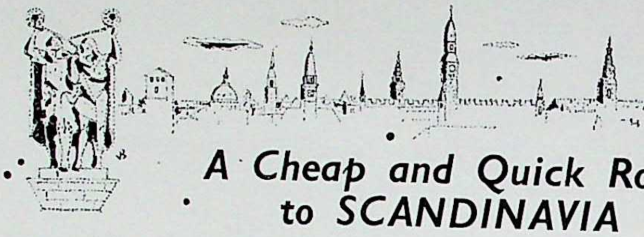

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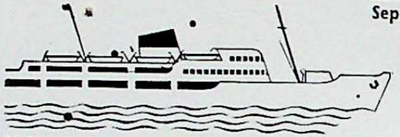

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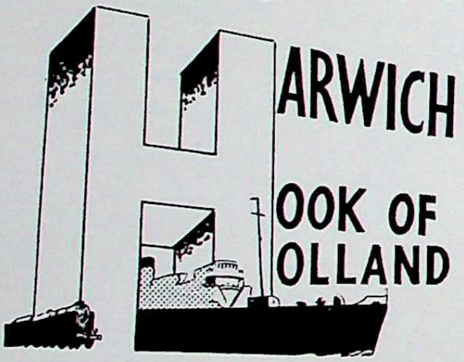

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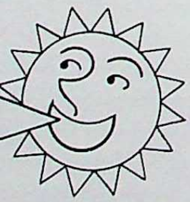

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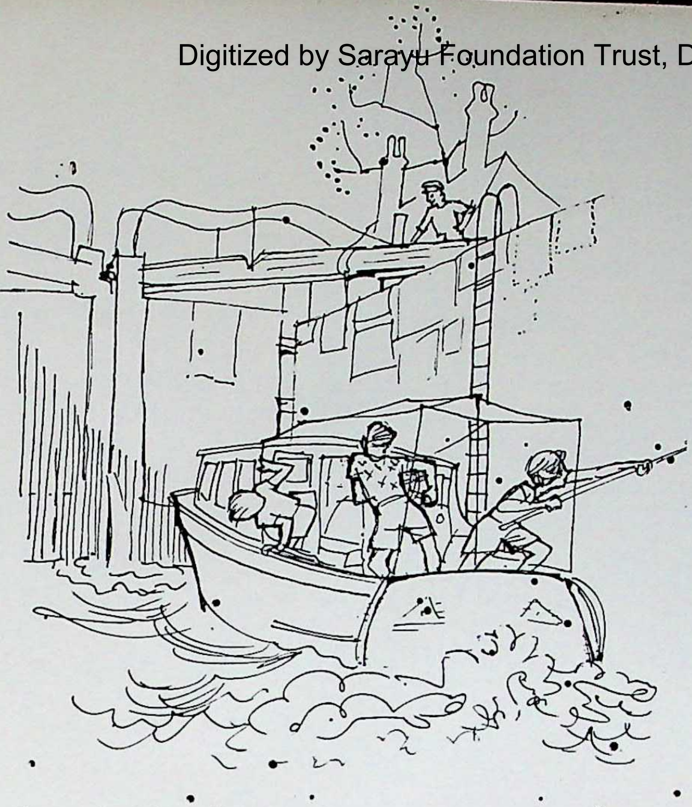


the gates open. The lock, revealed, seems far too narrow to take your now gigantic vessel. Somehow you avoid hitting the gates. Well inside, you rev up gently in reverse, but you have left this a little late; the boat-hook cannot prevent a hearty bump. The lock-keeper smiles kindly, however, and you are learning.

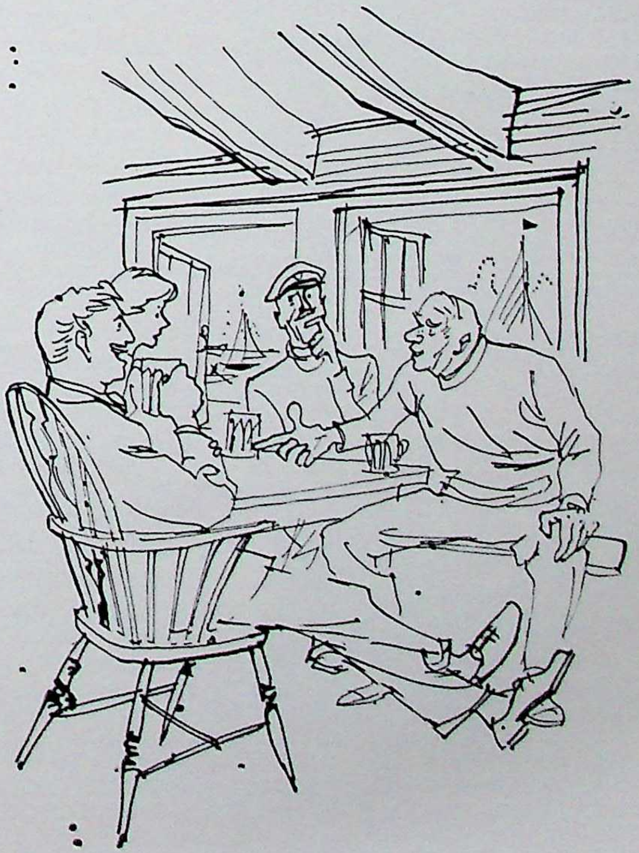
For me one of the joys of going in April is that then the lock-keepers have time to talk. Most of them are ex-R.N. and professional raconteurs. They are fanatical gardeners, and know all the wild life of the river (did I say take binoculars, and even if not a bird-watcher count the herons, valuable material for a daily sweepstake). While the lock fills you will hear how seventy chub were taken in that backwater in a single October afternoon on yew-berries, and plenty of acid comment on the less pleasing users of the river.

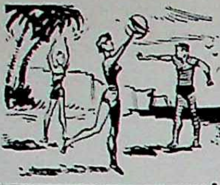
Picking moorings is an art you learn quickly. Tying up for lunch is fairly easy, so long as you make sure the pin is not driven into somebody's lawn. But the evening mooring is very important. The requirements are peace, a good view, and milk not too far away in the morning. Should you be a victim of draught beer, that can be an item, too. But once you are through Windsor there is plenty of choice, and it is astonishing how utterly remote the river can seem when in the next reach lurk a cinema and a cash chemist. You might really be in the wilds. At night the stillness is so complete that the slow progress of a goods-train miles away appears unending. The sudden plop of a fish and the croak of a duck in the reeds become major noises.

It is a timeless holiday, blessedly without plan. Waking in a tiny cabin is too delicious to be hurried; the ripples make splendid slapping noises on the bottom of the boat, and the sun, reflected off the water, dances brilliantly on the ceiling. In theory it would be fine to reach Lechlade, but the temptation to potter is almost overwhelming. Much of the scenery is far too good to be rushed. It changes with dramatic speed. No sooner do you seem to be in for miles of flat farmland than you round a bend into an alien country of dense woods and dark, almost primeval, back-waters. Islands prove irresistible, and so do small inns, sitting cheerfully on the bank with benches on their lawns. Many of the villages are charming, and outside them are enviable mellow manor-houses set back from their own landing-stages in a great frame of old trees. Often one grows so fond of a mooring that the engine is out of work for several days.

And if you don't hurry you make friends with some extraordinary characters. Old reefered men with watery pasts whose home is a mouldering tub permanently on the verge of sinking, poachers who come creeping along the towpath with bulging pockets and a great willingness to talk, quayside veterans whose whole life has been the river. Few of them will say no to a drink, and without exception they are excellent company.

I have taken the Thames because I know it best, but in most parts of Great Britain are good navigable rivers, and on many of them the summer traffic is less dense and the scenery wilder. On the more remote waters hiring may be more difficult, but somehow you will find the right boat if you really want it.





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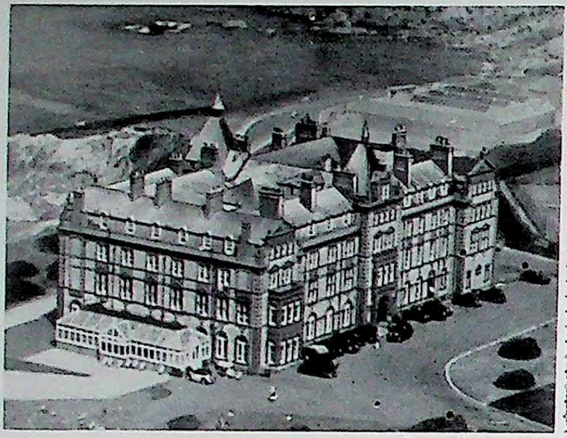

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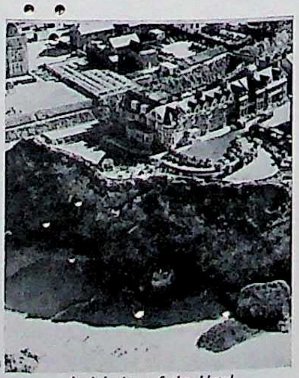

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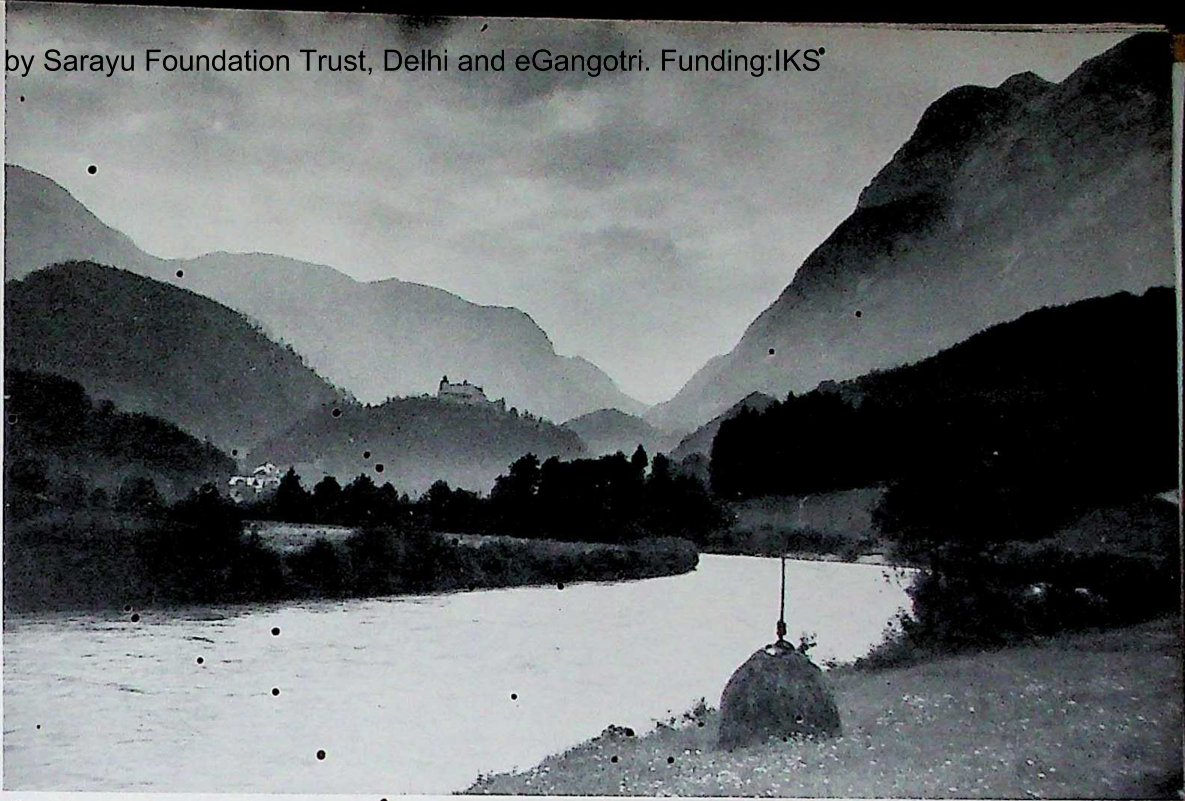


Journey into Austria

By MAURICE WILSON

THESE notes are directed to those who want to enjoy some of the most spectacular mountain scenery in Europe at moderate cost and without going more than comfortable walking distances from public transport. Without, in fact, any feats of endurance whatever. Most of the Alpine lands are traversed by 'bus routes and a number of peaks may be reached by cable car. Very beautiful and by far the cheapest are the mountainous parts of Austria. A hospitable land for, if a spot on the map should turn out, as it often does, to consist of a single building, it will most likely be a "Gästhof." If full, the proprietors do not tell you so as triumphantly as they do in Britain, or as indifferently as is common in Italy or France.

Those wanting a good class hotel, at a resort in which to vegetate in very pleasant if rather domestic surroundings, will find many. About these the travel bureaux will provide reasonably truthful information—tennis, boating, fishing and all. More noble scenery is usually within sight and easy reach, for public transport is as good as we might expect to find in country places anywhere.

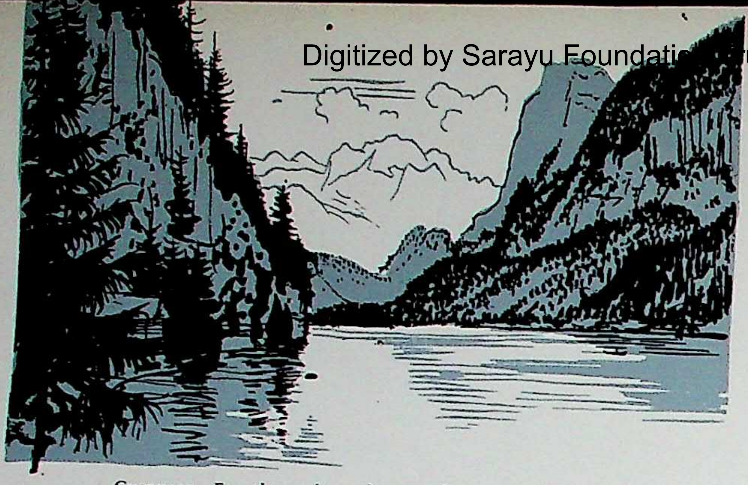
There are several ways of reaching Austria: the ascetic, robust or merely poor must put up with a night in a French train dozing (rather vertically—if a seat is obtained at all), amidst the fumes of garlic and sour red wine through which thick and sleepy voices call out "Metz," "Strasbourg," etc., until daylight brings the Vosges mountains and Basle. If there is plenty of time the journey can be broken in Paris where accommodation is moderate in price but food very dear indeed and broken again later wherever it gets dark, for the journey through the mountains should not be missed. Careful study of maps and time-tables is necessary whatever is done.

If first class travel and sleeping cars are to be taken, the cost is little different from that of flying to Zurich. Swissair and other air lines serve this route.

Grander scenery by a more roundabout way can be had by going from Zurich to Milan. There are glimpses of the upper part of the Lake of Lucerne or Vierwaldstättersee which I think perhaps the most beautiful of Swiss lakes, then up the magnificent Gotthard route.

The line runs over the bridge across a narrow part of the Lake of Lugano, with its holiday air, and into Italy with a view of Como, the classical Larii. After this we are out of the mountains and rushing across the dull agricultural plain into the miles of industrial suburbs of Milan from where we can set out by one of several routes to the Brenner Pass. Via the glorious Lake of Garda, by bus or ship to Riva, thence by bus to Trento and train to the Pass or by bus through the mountains and over the Passo del Tonale. Disembark before dark at any village which seems likely to have accommodation.

All this part was once in Austrian hands. In the south the population was Italian in speech and sympathy but as we go northward into South Tirol the population was and to a large extent still is of Austrian descent and German speech. The stations show both German and Italian forms



Gosausee. For the writer, the grandest part of the whole trip

of the place names. In Innsbrück several days may well be spent if time allows, and from here snowy mountain tops may be visited by cable car. One of these is Hafelekar and there is a neat trap here, for the trip is in three stages. The first gets one to a hamlet aptly named Hungerburg where there is ample catering and, owing to the fact that the cars for the next stage are only half the size of the first ones, ample time to patronise it. The next stage must be booked, after which there may be an hour and a half's wait. Many innocents wait about an hour before discovering this. However, it is a pleasant spot.

The top is well worth the irritation and anti-Austrian feelings which ferment as one buys successive coffees, glasses of milk, toffees and delicious, sweet cakes; a typical mountain top, of great bare rocks and snow patches with great views of ranges of mountains and of Innsbrück below. Tame Alpine choughs take food from visitors and are photographed. Ravens, a little more cautious, wait farther off. Later in the day the crowds thin out and the ascent could have been made with very little waiting.

On many cable-ways it is necessary to book the return trip and catch the right one or wait a long while or—if there is a path—walk down.

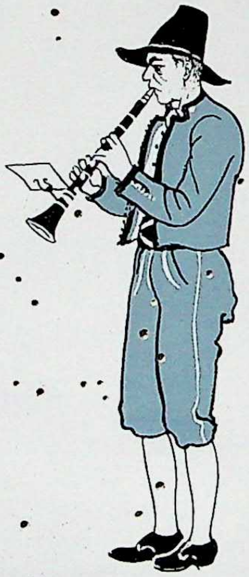
Innsbrück is an ancient city and in the Hofkirche is Maximilian's Tomb (Maximilian is actually buried elsewhere). There is a double line of great bronze figures purporting to represent various antique notabilities. These glare down with the fierce disapproving gaze considered appropriate for representations of bygone heroes, in sharp contradistinction from actual contemporary portraits of such men who often look quite mild and soft, and not at all suggestive of the bloodthirsty treachery with which so many conducted their affairs.

I was assured in London that there is a zoo in Innsbrück but was unable to find anyone there who had heard of it.

English is sufficiently widely spoken to make arrangements easy. The hotels range from first class to modest places costing only a few English shillings a night.

Not very far away is Achensee, a glorious lake which is the site of the story "The Constant Nymph." From Jenbach, this is reached by a delightful rack railway with Emmett steam engines as on many branch lines. No doubt these will eventually be replaced by Diesel or electric locomotives and, as elsewhere, the most conspicuous advantage offered will be a rise in fares. Pertisau is on a small cultivated part and has several hotels of various classes. Ships ply from end to end of the lake.

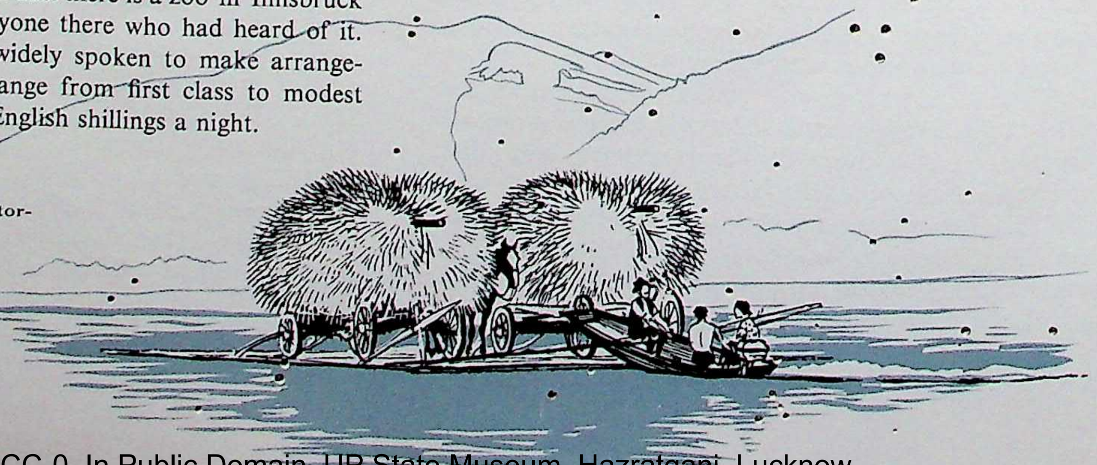
It was a wrench to leave Achensee and the return was made by bus. It is best to go by one route and return by another if time-tables allow.



The bus was taken up to Zell-am-Ziller. The Ziller is, like most Alpine rivers, neatly banked in cultivated parts and looks very sober until the steeper, higher parts are reached. From here we went by bus, the driver of which looked very like the late Basil Radford, up to the Highland village of Gerlos where lodgings were taken, and for a walk up the Schönachtal—a mixture of woods and pastures with small waterfalls. On the pastures was a large dairy where a number of men worked, smoking what looked like large cheeses. Only a little farther are the snow mountains which can be reached easily by the path which extends to the great overhanging cliffs.

Next day we decided to take the bus only as far as Gerlosplatte, which would have been necessary in any case as the road beyond had fallen away, then the mile or so across the fairly level plateau dotted with firs and small rhododendrons. Had time allowed there were walks farther up the slopes towards the bare heights, for this place is near the tree line—an opportunity to do a little mountain walking fortified by the knowledge that shelter was within easy reach. There are tremendous views.

At the end of the plateau there is a notice saying that Tirol ends and Salzburg begins. Below this the path zigzags many hundreds of feet down to Krimml-in-Pinzgau. This



Haystacks on the lake,
the raft pushed by a motor-
propelled dinghy

Seelisburg, Switzerland, viewed across the lake from Axenstein

path is very steep and it is important to make the trip this way round, not to walk up it and bus down the other side. All the way we passed people in varying stages of exhaustion, including stout parties who loudly expressed consternation when smugly told of the distance ahead of and above them.

From Krimml it is well worth visiting the waterfalls, said to be the greatest in Austria.

Then on to Zell-am-Zee just outside which the engine became derailed, an unspectacular event, of which the passengers were unaware until, tired of waiting, they descended to the track and gathered round the men fooling about with crowbars trying to get things working again.

Fortunately the train had stopped across a level crossing so we had the diversion of watching the thwarted motorists who variously showed impatient anger (wasted), resignation or left their cars to join the throng around the derailed wheel. Those who were not by this time too closely hemmed in turned round and went another way. Eventually a relief train took us all into the town.

To reach as high as possible without actually climbing the Gross Glockner Pass is the thing. Go to Ferleiten and spend the night at one of the two small hotels of which the place seems to consist and catch an early morning bus, hoping for clear weather. The bus then grinds its way up and up until it reaches the splendid but inhospitable land of peaks and glaciers far above the trees. At the top of the Pass passengers are given the alternative of alighting and waiting, or paying a little extra and going up farther still to a peak called Edelweisspitze whose flat top is a car park. A bleak place where the local pigs have, and need, extra dense bristles. The bus returns, picks up the waiting passengers, and continues for a few miles amidst scenery which, nearby, reminds one of parts of the Scottish Highlands transplanted among distant snowy peaks. I was able to take no photographs for it was misty at Edelweisspitze and I was jammed in a moving bus at the choice spots

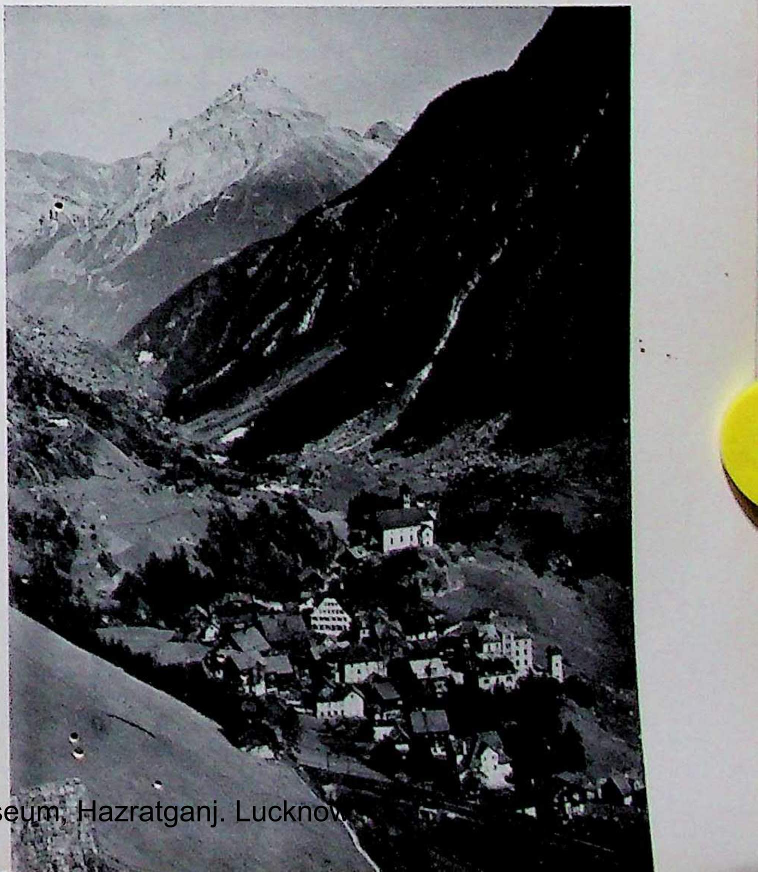
The road then descends and forks right to Franz Josephs Hohe, above the glacier and near the Gross Glockner mountain itself. Glaciers usually look better from a distance for nearby one is reminded of a chilly abandoned builder's yard, the ice being grey and gravelly except at fractures, when the translucent green depths can be seen.

On returning we alighted at the road junction and walked down the path into Heiligenblut; on the way down there were most wonderful displays of wild flowers, pinks and many others.

From Villach there is a glorious trip, with distant views of the Julian Alps of Jugoslavia to Weissensee. As there are different starting places for different bus services, getting the information and catching the bus was rather a game. "Change at Hermagor, there is a connection;" the ancient lie. Of course there was no connection unless about an hour and a half's wait can be called one. However it allows time for a meal, for caterers are obliging. But at odd times the choice of meal is restricted to goulash: cubes of meat, etc., cheap and palatable. As usual on the Continent, no sweet is regularly served but some rather unripe peaches or apricots.

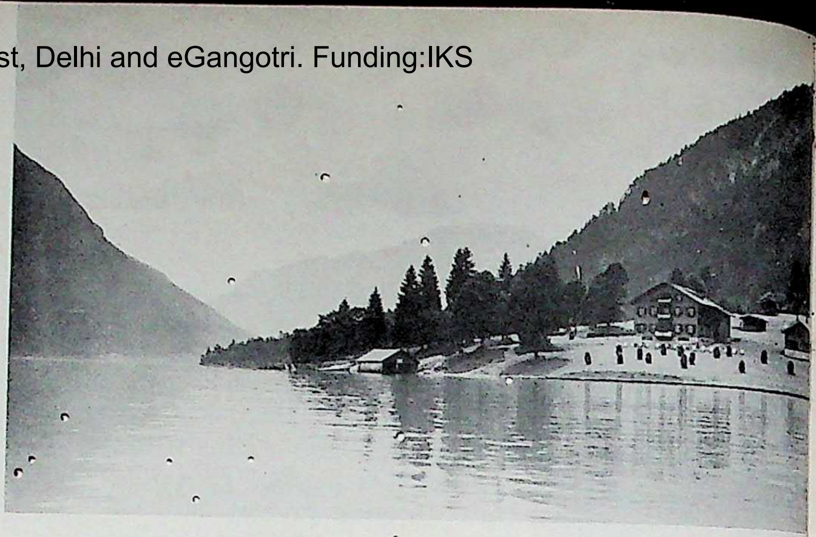
Similarly no proper breakfast is automatically served, but agreeableness is a most conspicuous characteristic and a request for an omelette will always produce something; occasionally, very rarely, an actual omelette. But generally it arrives and is what we would call a pancake, jam and all. They are generously made with several eggs and they should be enjoyed without question.

Milk coffee turns out to be a dark and noisome fluid with very little milk in it. This is not meanness, for milk is much cheaper than coffee. We generally overcame the difficulty by ordering one coffee and one glass of milk, then surreptitiously mixing them. If caught at this the waiter may rush up with more coffee to bring it up to the proper strength again. Inadequacy of German prevents clear



The Gotthard Pass where the village of Wassen is seen three times at different levels

From Zurich to Innsbrück along the wooded slopes of Wallensee



Gaisalm on the Achensee, a Gästhof-cum-farm

explanation of anything and away from Innsbrück and Salzburg speakers of English, while not exactly non-existent, are rare.

Occasionally, in the middle of the Lake of Weissensee may be seen what look like a couple of haystacks. These are loaded carts on a raft complete with horse and all, pushed by a small motor-propelled dinghy.

Those preferring a thriving holiday resort with lidos and coloured umbrellas will be better served on the less mountainous Wörthersee.

Back to Spittal and a train northward up into the mountains, past Badgastein with its many large hotels, St. Johann-in-Pongau with its suggestion of apes, unfortunately absent in fact. We alighted at Golling, missed the great caves which should not be missed, and went to Gosausee which I thought the grandest part of the whole trip. The dark lake is hemmed in by towering wooded cliffs with great crags projecting far above. Several miles away are the peaks and glaciers of Dachstein which I was content to inspect through the telescope by the Gasthaus. A row in a boat is utterly enchanting; the darkly shaded firs rise from the water itself. An uphill walk past flood and woods, up steep paths to the upper lake brings us into the bleaker region of small rhododendrons near the tree line, an austere place beneath the high mountain where the catering house offers only a rather restricted choice of food and drink, all of which must come up the same path on muleback. I would have gladly stayed here much longer pottering about. There are other mountain walks. It was a sobering thought, as I meandered up the first eight or nine hundred feet unencumbered by baggage and then sat down to admire the surrounding glories with no distraction but the incessant complaints of a companion, to see an elderly couple come marching smartly up complete with rucksacks and several pounds of things inside and still with breath enough to talk loudly and steadily only interrupted by the usual "Gruss Gott." This kind of thing is usual in such lands; old ladies whom one would not leave standing in a bus for a moment trudge up steep paths with impressive loads on their bent backs.

The visitor is unlikely to be long in Tirol without being made aware of the great love of local bands. These wear different costumes said to be traditional to the district; many probably are.

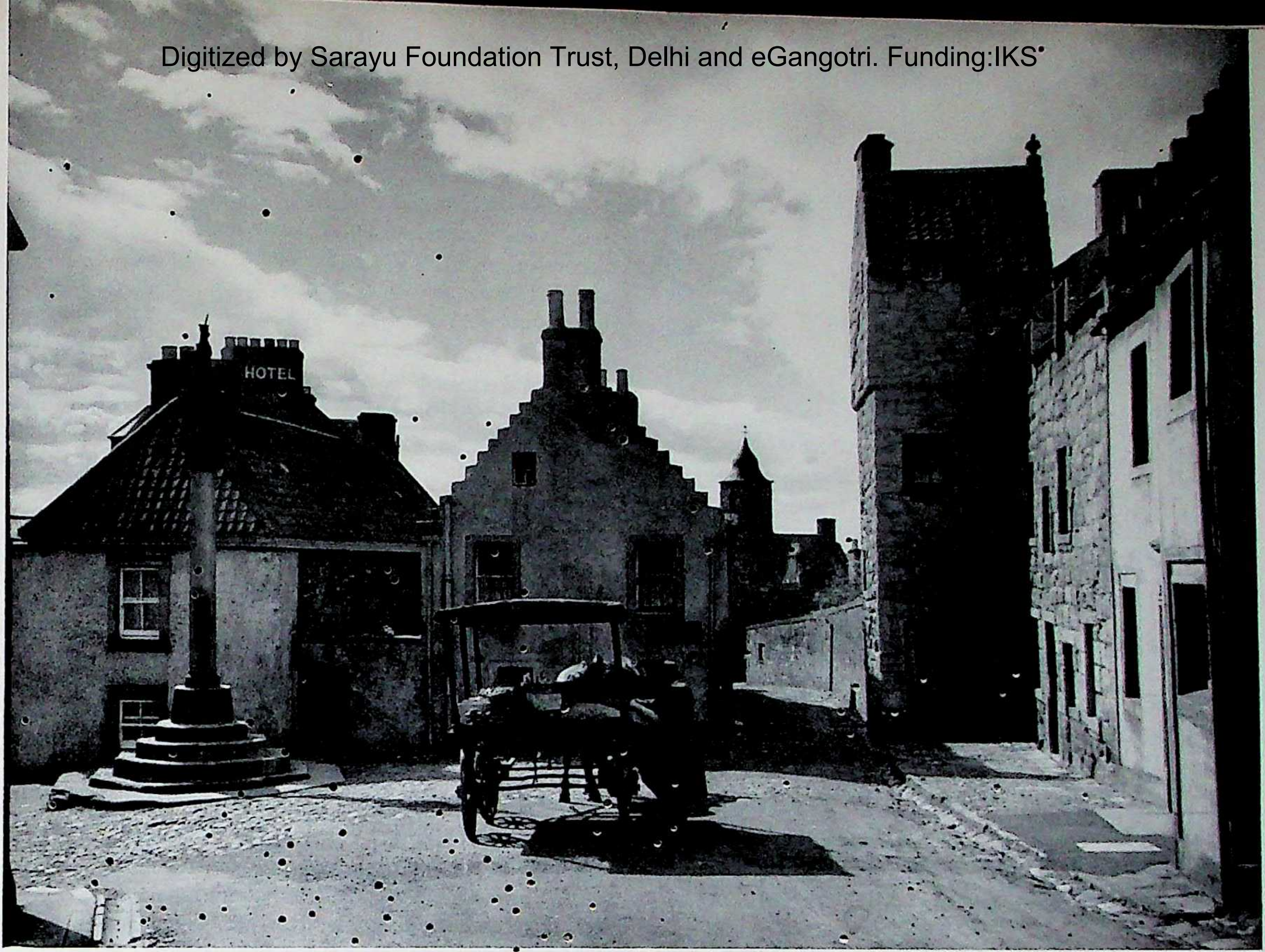
The Band Festival in Innsbrück is a great event. Many bands gather, compete and march one behind another through the town, all playing different tunes. This does not worry them at all. Unlike our bands, their big drums are often carried in a little cart, presumably to leave the drummer more energy with which to thrash them. The music was not noticeably of the kind I associated with German Alpine countries but mostly seemed to be late nineteenth-century oom-pah-pah stuff.

Bow legs everywhere, and photographers right and left blazing away at them—almost all from a kneeling position so that one wonders if there is a single picture of these bands which does not show them apparently marching overhead.

Salzburg is a prosperous and interesting city. Very proud of Mozart, but less conscious of having sadly ill-used him.

This route could as well or better be enjoyed by car which would bring many other places within range and do away with the tedious attention to time-tables. Maps on as large a scale as possible are essential. I noticed that, as in England, map makers always seem to arrange things so that, at least, some small part of your trip is not included and other maps have to be bought to get it in. As in most places, local advice is usually misleading and should be checked suspiciously with the map.

Towards the Hinter Gosausee and Dachstein



Culross, the most perfect example of a medieval burgh in the country

The Town that Time forgot

By ALASTAIR BORTHWICK

THERE was once a town in Scotland which had ideas in advance of its time, and because the ideas failed it came down in the world. Nearly three hundred years ago the craftsmen and the wealthy merchants left it, and so utterly was it forgotten that no one ever took the trouble to pull it down and build it over again. It lay rotting, a little slum by the banks of the Forth, so neglected that even the ancient causeway stones of the streets remained unchanged. If it had been built of brick or plaster it would have vanished in a century or so. If new industries had come its way when the rest of the country was being industrialised, it would have been swallowed whole by miners' rows and Victorian villas. But it was built of solid stone, and there were no new industries. It remained, a medieval burgh preserved like a fly in amber, until the National Trust for Scotland came along a few years ago and started to put it to rights.

The name of the town is Culross, and to-day it is the most perfect example of a medieval burgh in the country. Its story is interesting.

The idea which caused its rise and its fall was coal. In the year 1216, nearly six hundred years before the rest of Britain, Culross dug coal and started a little industrial revolution of its own. It used the coal to evaporate salt from the sea and for the making of girdles, which in Scotland to this day are not waist-bands but flat iron plates on which scones are made. By the sixteen-hundreds the town had a girdle-making monopoly from the King and was doing very well out of it. Then came George Bruce.

If Sir George Bruce had been alive to-day he would have been running an airline or a steel corporation: nothing less would have given scope for his enormous energy. However, he had the misfortune to be born in the sixteenth century and he had to make the best he could of it, and of Culross, so he concocted a scheme which all his friends assured him was madness. Generations of miners had exhausted the easily-won surface coal and the industry was dying for lack of pumps to keep the deeper workings dry: indeed there was so little coal to go round that there was a law forbidding its export from Scotland at that time. Bruce harnessed horses

The Mercat Cross at Tanhouse Brae, in which street is the Snuff-maker's House, the Abbey House, and the "House with the Evil Eyes"

to a contrivance which hauled buckets to the surface, but not content with that he proposed to tackle the richest seam in the district, which lay under the river Forth.

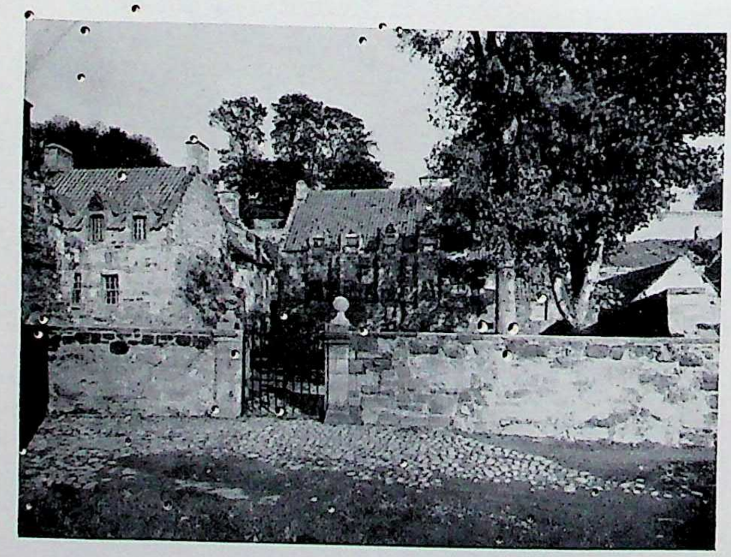
Despite opposition, he built a circular wall on the beach at low tide, sealed the joints with pitch, and dug straight down forty feet until he struck coal. Then he turned outwards. The scheme was a success from the start, and after thirty years of full production his miners were working a mile out under the river. Coal came up in plenty, local industry boomed, and Culross, small as it was, became a sixteenth-century Birmingham. All this happened two hundred years before Watt produced his first steam engine.

Then one night a gale piled up the spring tides on the beach and broke the wall, and in that one brief night Culross was doomed. It lingered on, its red pantiles warm in the sun, the mercat cross dominating the square and the crooked little streets which had once been so busy, but without the coal its strength was draining steadily away, and soon nearly all its trade had gone. Culross had not only invented the boom, it had invented the slump. It died.

When the National Trust for Scotland came along a few years ago they found a slum where a thriving burgh once had been. In other places the Industrial Revolution had swept the old buildings away, but Culross had had its revolution long before that and when the new coal came it was exploited in the west, on the other side of Scotland. No one had bothered to build at Culross, any more than rabbits can be said to build when they attack a hillside. Scores of poor families had made a warren of the place, dividing and subdividing the Bishop's Lodging, George Bruce's old palace and other splendid buildings, destroying and covering up the interior decorations, but making no impression on the solid old walls. Fine buildings still stood everywhere, and so little had changed that even the streets still held to the ancient medieval habit and had a single gutter running down their centres instead of along the sides. To stand at the mercat cross was to stand in the Middle Ages. From the outside, Culross was an historian's dream, a piece of the sixteenth century, which had survived by a miracle, but inside it was a nightmare. The Trust, not very hopefully, set about tidying it up.

One of the earliest buildings they tackled was the Palace where Bruce had lived. It was a beautiful building, gables crowstepped, roof tiled, windows magnificently proportioned and all about an old garden. Experts from the Office of Works were called in and found the interior chopped up into cubicles of plywood and rotten plaster, some of which evidently concealed an old barrel ceiling. They poked at the plaster, hoping to see the ceiling which lay behind it, and were about to pass on when suddenly a fleck of colour caught their eyes, a fragment of pattern on the laths which held the crumbling plaster in place. Some latter-day tenant, too poor to buy laths, had made them for himself by sawing the Palace's painted wall-panels into strips.

It seemed a hopeless case—particularly hopeless as the ceilings were smaller than the walls and could not possibly contain all the pieces of what was now suspected to be a missing hoard of painted panelling—but it was enough to



The Palace, built by Sir George Bruce in 1597-1611, when Culross was a thriving seaport and mining centre start off the treasure-hunt. Every old rubbish dump in the burgh was searched, every attic, every partition, every patch on every door. In strips and tatters, scattered over acres, the missing parts were found and the jigsaw puzzle was slowly assembled and treated by expert restorers. In the Palace to-day the walls have been returned to most of their former glory, with the Judgment of Solomon on one, Helen of Troy on another, and everywhere grape-patterns on beams and round the windows. The Palace is now one of the show-pieces of Scotland, and though it lies off the beaten track more than 3,000 people went to see it last year.

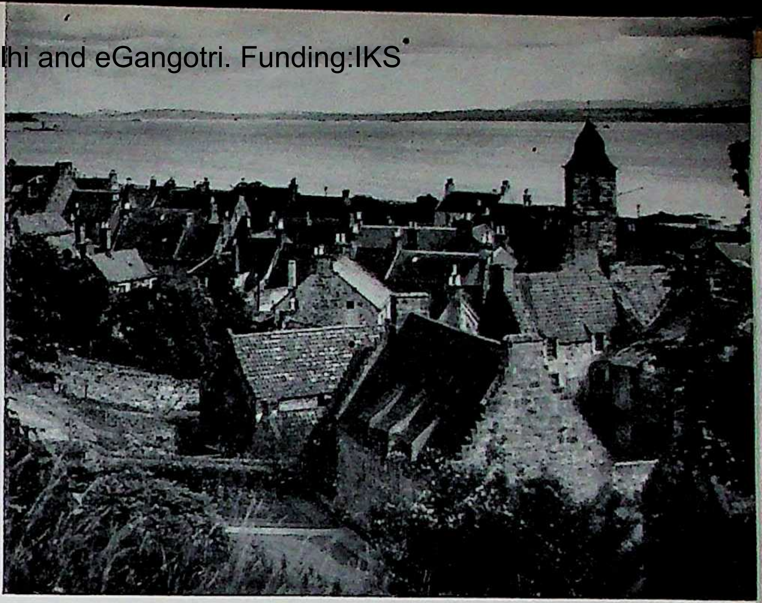
As with the Palace, so with the other buildings. Decay was arrested and the jerry-building of centuries scraped carefully away to reveal the beauty beneath. Ancient fireplaces, long bricked up, were uncovered. Doors and passageways emerged from the plaster and plywood and from them the old proportions of the rooms were calculated and reconstructed. For public buildings like the Palace, societies and private benefactors gave period furniture.

The work goes on slowly, building by building, partly because restoration is an expensive business and partly because this is a job which cannot in any case be hurried. Enough has already been done to make this Rip Van Winkle of a town unlike anything else in Scotland, a place which set firm in its mould three centuries ago and has remained unaltered ever since.

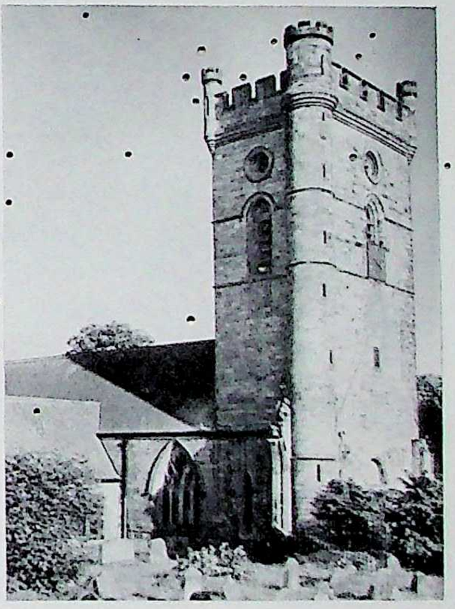
That, however, is not the end of the story. Culross is no museum-piece. When the second world war ended and planning became fashionable, an investigation was made into the coal reserves of Scotland and it became evident that the coalfields in the west were approaching exhaustion and that for the next two hundred years or so most of our coal would have to come from new fields in Fife, the county in which Culross lies. The coal there lies deep, many hundreds of feet too deep for the miners of the Middle Ages, but modern engineering is allowing us to tap these reserves. Fife is the coming county, and already several thousands of miners have moved there from the west.

The National Trust for Scotland has made a show-piece of the Palace, but it has not made a museum of the town. It believes that dwelling-houses are meant to be lived in, whatever their age, and so when they restore them in Culross they modernise the interiors and let them to tenants. That has been the happy ending to the story: among the first tenants are miners. After three hundred years the wheel has travelled full circle. The town which once arrived too soon has timed it perfectly this time and is riding on the crest of the wave which the planners say is about to break over Fife, and because the wave is under control it will not destroy everything in its path as the Industrial Revolution did in the English and Scottish midlands.

The age which has learned to tap deep coal has also learned to respect its history. Culross is held under trust for the nation, protected for all time, a sixteenth-century town with a twentieth-century future.

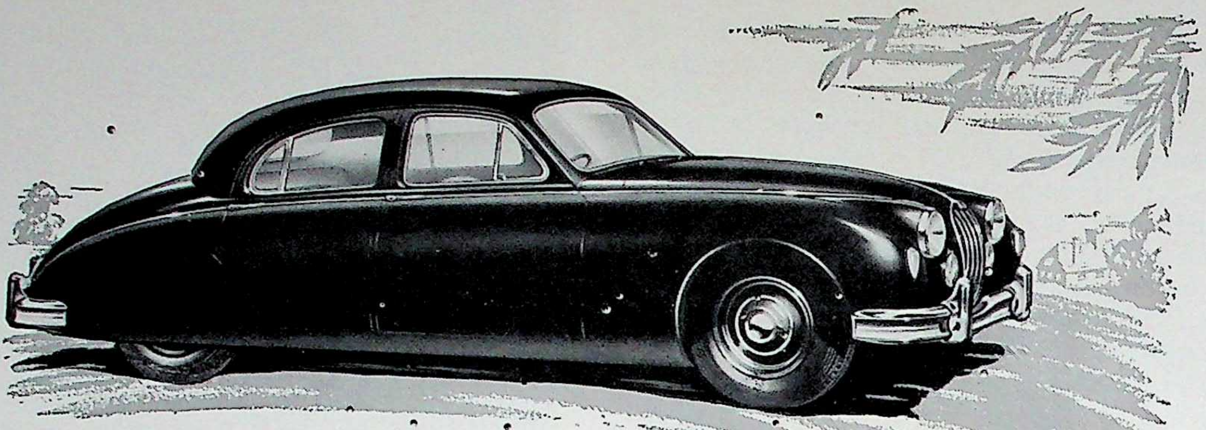


Across the tiled rooftops of the village to the river Forth



The Abbey Church, now the Parish Church, in which is the tomb of Sir George Bruce and his wife, with statuettes of his seven children kneeling in prayer

Houses in the Sandhaven, part of Main Street. In olden times, the centre stones of the cobbled causeways were larger and were only for the important people to walk on



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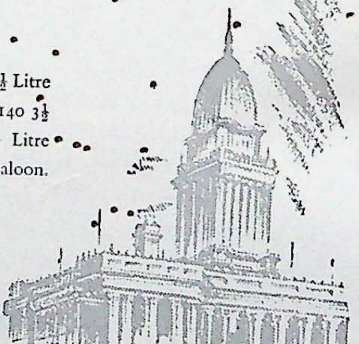

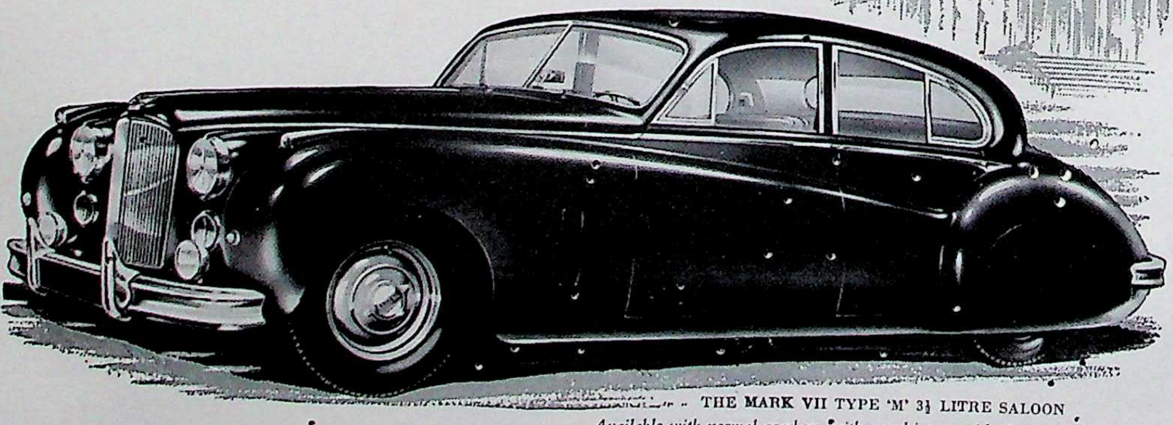

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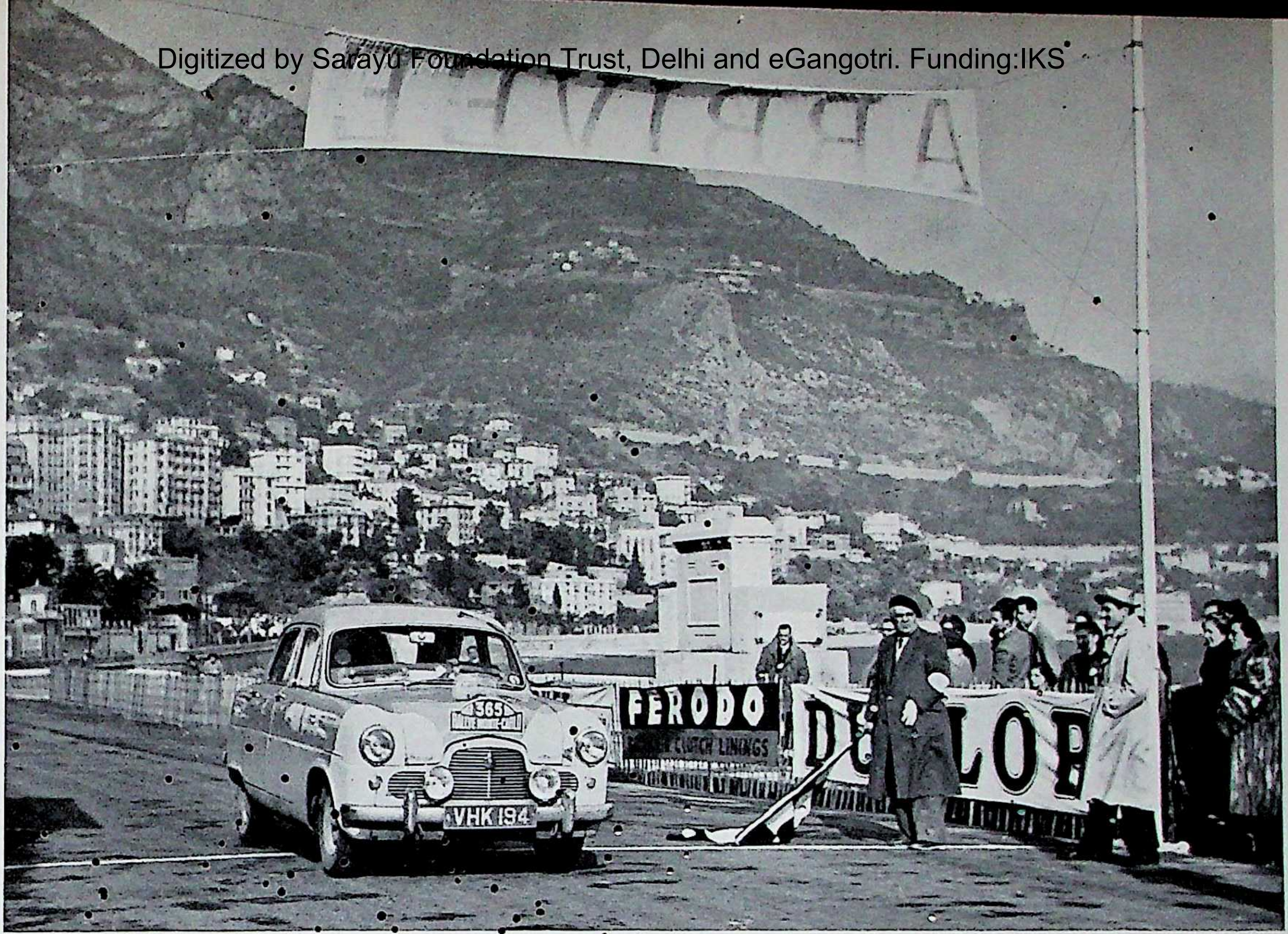

The chequered flag is down for the winning car as it flashes across the finishing line at Monte Carlo

Monte Carlo Rally

By COURTENAY EDWARDS

WHAT is the magic of the Rallye Monte Carlo? What makes 750 people in more than 300 cars go charging across Europe in the middle of winter, driving for three days and three nights almost continuously and with little or no sleep?

There is probably no simple single answer. The urge is compounded of quite a lot of things. For instance, the Monte Carlo Rally gives the most humble motorist—provided his application is accepted by his national motoring organisation—a chance of pitting his driving skill against that of some of the world's most famous motorists.

This rally, toughest of its kind in the world, and often imposing severe hazards of snow, ice and fog, is a challenge which many motorists find irresistible once they have sampled its thrills and its camaraderie.

I'm sure, too, the "Monte" is regarded by many entrants as a form of escapism. "It's such a change from one's normal everyday existence," replied one hardened rally driver whom I asked in Monaco during this year's event: "Why do you do it?"

That man is, primarily, a farmer. "In my job," he said, "I don't meet many different people from one week to another. On the 'Monte' I come across a lot of extremely interesting characters and I look forward to renewing acquaintance with some of them year after year. The whole thing's a tonic and my wife and my colleagues all say I am always much better tempered when I get back from Monte every January."

Some competitors have a more specific interest in the Rally. A colonel in the Royal Army Service Corps stationed in Germany told me: "I take part in the rally partly because I like motoring—especially difficult motoring, which makes demands on my skill—and also because it provides good training for my particular branch of Army life.

"One of the main jobs of the R.A.S.C. is to get from Point A to Point B in a hurry and by a precisely specified time. Isn't that exactly what we have to do on the Monte as we go from control to control, watching our clocks, speedometers, maps and road books?"

It will be obvious, too, that firms like Ford, Standard, Rootes and the British Motor Corporation support the Monte because it brings them valuable prestige if they win and teaches them valuable design lessons whether they win *or* lose.

The list of reasons why people enter for the Monte Carlo Rally is almost endless. And whatever the mixed motives

continued on page 201

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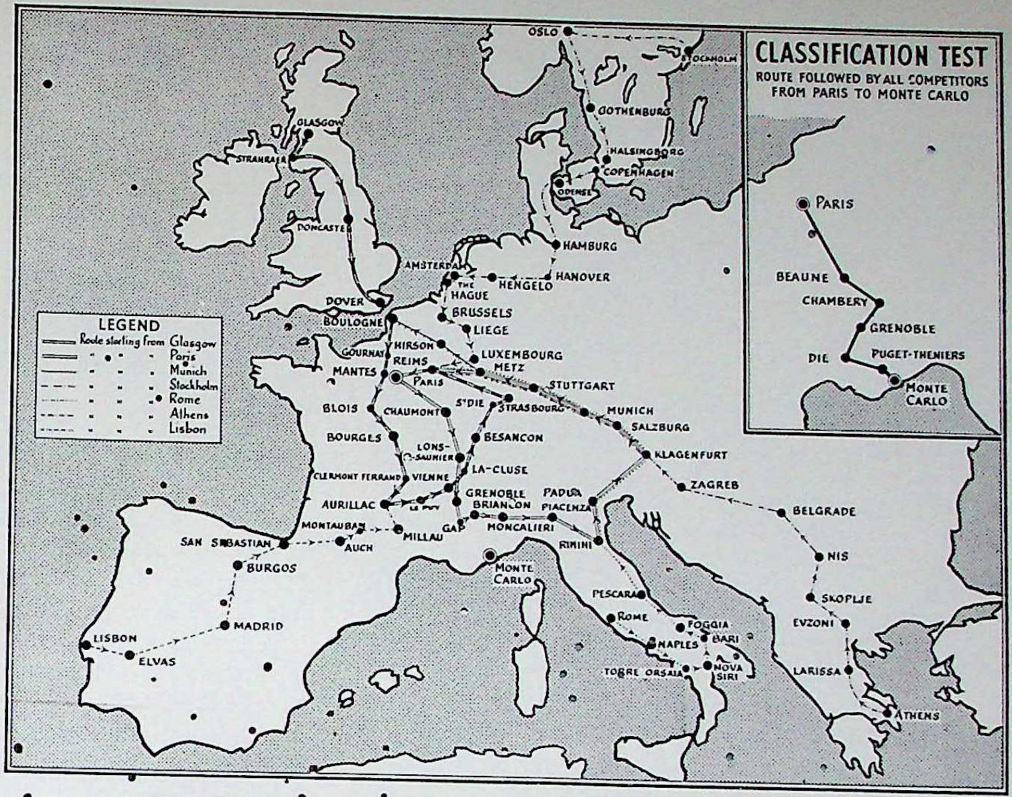
A choice of seven starting points in the 1956 Rally: Athens, Munich, Lisbon, Glasgow, Stockholm, Rome and Paris


CLASSIFICATION TEST
ROUTE FOLLOWED BY ALL COMPETITORS FROM PARIS TO MONTE CARLO
PARIS
BEAUNE
CHAMBERY
GRENOBLE
DIE
PUGET-THENIERS
MONTE CARLO
LEGEND
Route starting from Glasgow
" " " Paris
" " " Munich
" " " Stockholm
" " " Rome
" " " Athens
" " " Lisbon
OSLO
STOCKHOLM
GOTHENBURG
HALSINGBORG
COPENHAGEN
ODENSE
HAMBURG
HANOVER
HENGELO
AMSTERDAM
THE HAGUE
BRUSSELS
LIEGE
LUXEMBOURG
METZ
GLASGOW
STRANRAER
DONCASTER
DOVER
BOULOGNE
HIRSON
GOURNAY
REIMS
MANTES
PARIS
STUTTGART
MUNICH
SALZBURG
KLAGENFURT
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STRASBOURG
BOURGES
LONS-SAUNIER
BESANCON
LA-CLUSE
CLERMONT FERRAND
VIENNE
GRENOBLE
BRIANCON
PADUA
PIACENZA
AURILLAC
LE PUY
MONTAUBAN
MILLAU
GAP
MONCALIERI
RIMINI
SAN SEBASTIAN
AUCH
BURGOS
MONTE CARLO
PESCARA
ROME
FOGGIA
NAPLES
BARI
TORRE ORSAIA
NOVA SIRI
MADRID
LISBON
ELVAS

January is the month for the Monte Carlo Rally, and there is always an opportunity to try out anti-snow equipment

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Monte Carlo Rally *continued*

of British drivers may be, always, in the background, is the joy of escaping for a few days from the severities of the British winter and savouring the warm sunshine, the blue skies and the crisp air of the Mediterranean.

All that, plus the glamour of Monte Carlo's atmosphere—to which Grace Kelly has added since the last Rally—with its icing-sugar casino, trim lawns, dignified (and expensive) hotels, its romantic background of fortunes won and lost at the gaming tables, and its stories of fantastic stakes and tragic sequels.

The Monte was first held in 1911. Twenty-two cars competed. It was organised by the Sporting Club of Monaco in an enterprising, commercial attempt to attract visitors to Monte Carlo during the winter. It has succeeded in doing just that every year since except for the interruptions of war.

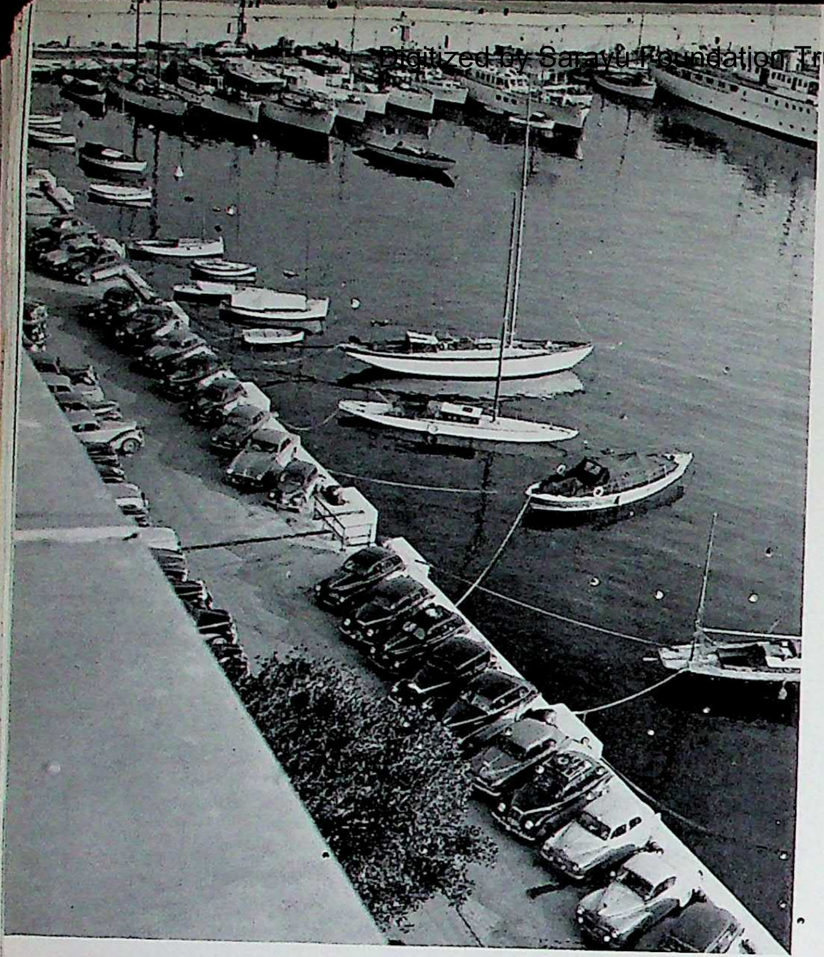
British cars have won the rally five times. The first British victory was in 1926 when the Hon. Victor Bruce won in an A.C. Since then British cars have chalked up these successes: 1952, Sydney Allard (Allard); 1953, Maurice Gatsonides (Ford Zephyr); 1955, Per Manning (Sunbeam Talbot); 1956, Ronald Adams (Jaguar).

It will be seen that victory in the 1956 rally by a big Jaguar saloon was Britain's fourth win in five years. This is not surprising. British cars, although we all find fault with them, are among the best in the world. And British motorists have been giving considerable support to the event since the war.

In the last rally there were 351 crews taking part. Of that total 105 were British. There were 98 French crews and other countries represented were: Germany (25), Belgium (4), Denmark (9), Spain (12), Finland (9), Greece (16), Holland (13), Eire (2), Italy (3), Monaco (6), Norway (14), Portugal (2), Sweden (15), Switzerland (8), New Zealand (1), Sarre (1), Sierra Leone (1), Czechoslovakia (3), Turkey (1), U.S.A. (3).

I get many letters from *Daily Mail* readers asking: "Can I take part in the Monte? If so, how do I set about it and what does it cost?" Let me set down the answers

On the road from Stockholm, a birthday toast for Sheila Van Damm, European woman driving champion



Rally cars in the closed park alongside the harbour in Monte Carlo

here. British motorists have to apply to the Royal Automobile Club, the controlling body for motor sport in Britain. The Club is allocated a certain number of places in the total "field" by the organisers at Monaco.

During the last few years it has received many more applications than the number of rally places allocated to Britain. For 1956 we were allotted 105 places. Applications were received from nearly 300 motorists.

The R.A.C. gives priority to drivers with experience of the Monte, those who have taken part in other rallies, applicants with some experience of motor sport in one or other of its branches, and to motorists of proved driving skill and long experience.

You have to have a competition licence before the Club will entertain your application, but this presents no difficulty at all. Anyone holding a driving licence is entitled to a competition licence, which costs 30s. But possession of such a licence does not confer the right to take part automatically in any race or rally.

It merely confers the right to *apply* to a club to take part in a sporting event—including the Monte Carlo Rally. If you find your name included in the R.A.C.'s list of acceptances for the Monte, you should allow for an expenditure of at least £140. This includes—roughly—£50 for petrol, £35 entry fee, £40 for hotels and meals, and £15 for the double Channel crossing. In the ordinary way the cost of competing is shared by the crew members, numbering two or three.

The best way to start rallying, of course, is to go as co-driver with someone who has competed before and knows something about it. But whether you go as the entrant or as a co-pilot, make very sure that you can get on well with your team mates. If in doubt on this point, it is better to stay at home. Driving continuously with little or no sleep for three days and nights and without proper meals is apt to make rally drivers "touchy" and short-tempered. It is a great test of friendship and compatibility.

Not many rally drivers nowadays take the traditional snow shovel. They fit special snow tyres instead, and pray that they will stay on the road. But in cars specially equipped for the "Comfort" competition you will sometimes find an elaborate device for feeding sand through a pipe from a special container on to the road in front of the rear wheels so that they will get a grip on snow or ice.

Some enthusiasts rig up wash basins with a supply of water heated by the engine. Many have special lamps which enable the navigator to read his maps and charts without distracting the driver. I have seen some very elaborate navigating tables.

These are often fitted with an impressive array of stop watches. Some drivers prepare a special route chart working on two rollers which are turned on from time to time as the journey progresses. A Monte competitor this year took with him a tape recorder with press-button control. On any of the really difficult sections of the route he could press a button and the machine would tell him—in his wife's voice!—what landmarks or unexpected turnings to look out for.

There are some obvious items of rally equipment like glucose tablets, fog lamps, stay-awake pills, bottles of concentrated lemon juice, spare parts, torches, Thermos flasks, airtight tins for sandwiches—and, of course, all the right maps. The old stagers make sure that such things as cigarettes, matches and chocolate are always kept in the same place so that any member of the crew can get at them at any time without disturbing his colleagues.

Various kinds of average speed indicators help drivers and navigators with varying degrees of success. One that works really well tells at a glance exactly how many minutes you are ahead of, or behind, schedule. After leaving a control you set a dial according to the speed you must

continued on page 205

Ronald Adams, centre, winner of the 1956 Rally, with his co-drivers and privately owned Jaguar

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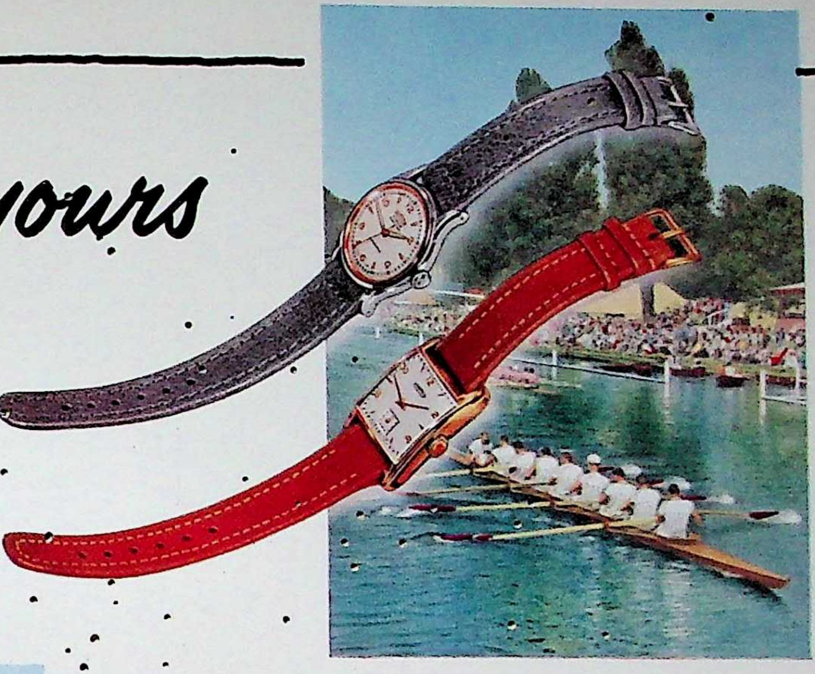

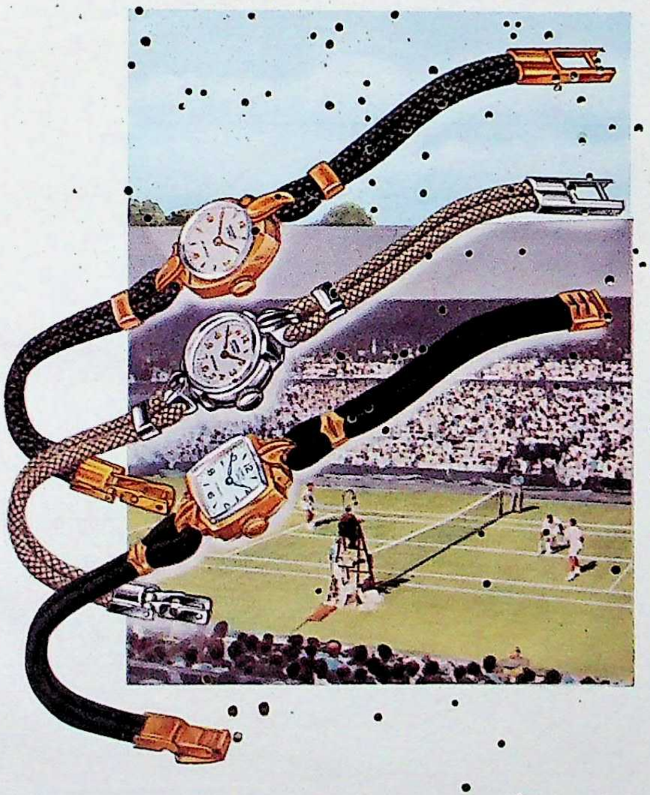

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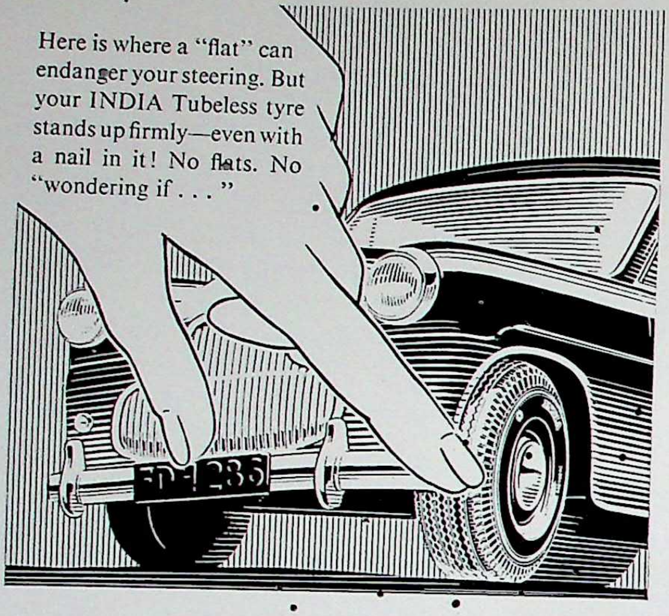
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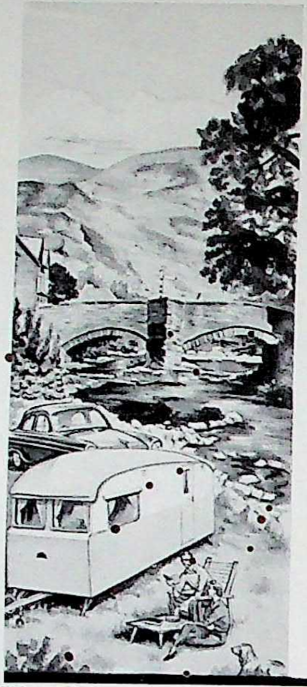

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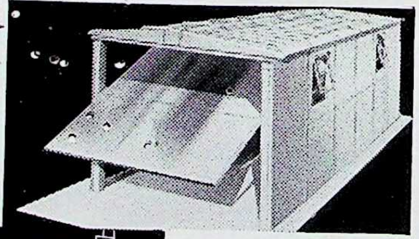

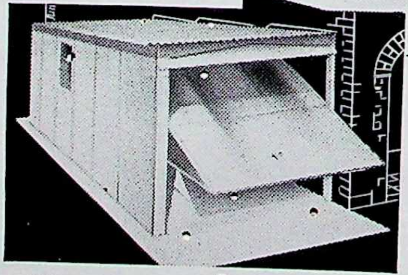

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average over the next section and the instrument does the rest.

Important, this, because some of the sections are very "tight"—to use rally jargon—especially when you get down into the Alpes Maritimes. The average speed for most of the rally route is about 31 m.p.h., but on some of the sections between Paris and Monte Carlo this year it was as high as 44 m.p.h.

It is not sufficient—if it's a prize you're after—to get to Monte without losing marks. You can be punctual at all controls (and have your road book, the rallyist's "bible," properly stamped to record the fact) and still find yourself a long way down the general classification.

For there are also a number of special tests. In last January's event they included a braking test on a tricky mountain road just outside Monte Carlo and a high-speed run round a 150-mile mountain circuit. And on arrival at Monte Carlo all cars are carefully inspected to make sure that certain vital parts have not been replaced en route; and that horn, trafficators and lights all work properly.

The road section on this year's rally was longer than usual: 2,500 miles, including a section of 745 miles from Paris to Monte Carlo covered by all competitors.

They had a choice of seven starting points: Athens, Munich, Lisbon, Glasgow, Stockholm, Rome, and Paris. The last two places were new. They took the places of Oslo and Palermo. The journey from Paris onwards took the form of the first classification test, being divided into seven separate stages with varying speed limits. They called for skilful driving and navigation.

There was little snow and ice this year. Fog was the chief trouble, particularly on the final stage from Chambéry. Yet the rally caused 73 retirements. Of the 102 British starters, 82 finished inside the time limits.

The rally is confined to production saloons of which 100 have been made; modified models; and cars of the Grand Touring class. These categories are sub-divided into classes based on engine size. First prize this year in the overall general category—in which Ronnie Adams' Jaguar came out on top—was £1,200. Second man got £800; third, £400.

There is always keen rivalry for the Coupe des Dames, awarded to the most successful all-woman crew. This year it went to Mme. Blanchoud and Mme. Alziary des Roq. In 1955 it was won by Britain's Sheila van Damm, whose success in the rally helped her to win—in a Sunbeam—for the second successive year, the title of Europe's champion woman rally driver.

The Alpes Maritimes enclose Monte Carlo and the Harbour

Sunbeams have won the manufacturers' team prize for three years. This car is an outstanding example of how rallying "improves the breed."

A Monte Carlo Rally British Competitors' Club was formed in 1931 to help British drivers planning to take part in the "Monte." Its secretary is Major Raymond Gough, of 2 Malcolm Court, 38 The Avenue, Branksome Park, Bournemouth.

An excellent book, "Rallying to Monte Carlo," was published this year by Ian Allan Ltd. (price 16s.), and I strongly recommend it to anyone who wants to know what rallying really entails.

It was written by Mr. Mike Couper, a St. Albans garage proprietor and A.A. committee member, who has specialised over the years, in winning all the chief prizes in the Concours de Confort—in Bentleys and other high-class cars.

PWK 603
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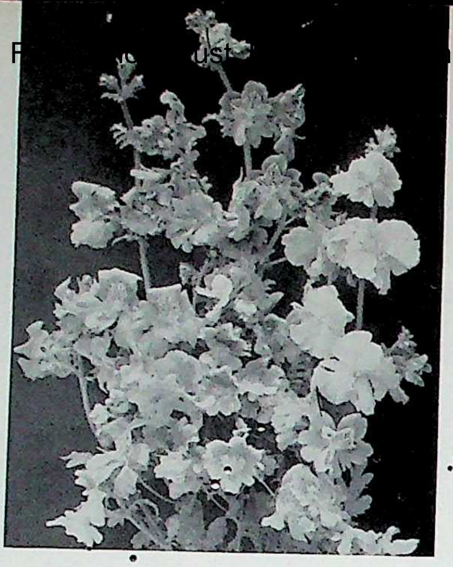
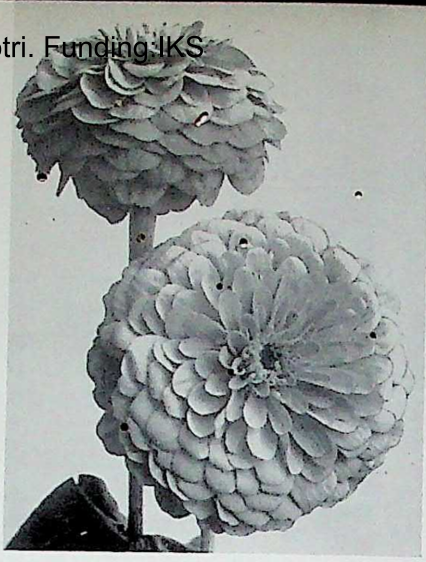
By winning the manufacturers' team prize for the third time, Sunbeam cars gained outright the trophy awarded by Charles Faroux, veteran French motoring writer and motor sport patron

Verbena. Early raised from seed and very free in flowering



Schizanthus. Hardy or half-hardy annual, often called Butterfly Flower



Zinnia. Handsome but delicate. Do not sow earlier than April

Summer Garden Scene

By P. W. D. IZZARD

When the gardener turns his mind to the summer scene on his ground, his first consideration is the bedding out of half-hardy and tender plants which require the protection of glass until late May or early June. If he possesses a warm greenhouse he can raise them himself; otherwise he must buy them.

Now, anyone who knows something of the history of English gardening is aware that there was a time when, following clearance of the faded relics of the spring display, bedding-out for the summer consisted of no more than this. And the planting was generally on formal lines, while the plants used were restricted to a very few, such as the pelargonium (popularly known as geranium), calceolaria, lobelia, marguerite, heliotrope and verbena.

The first four of these were most commonly seen, and generally they were planted in lines of one colour, with severely monotonous effect. It lacked artistry, vision and knowledge of plant life. Also, in gardens of large size, it became too costly to maintain. The late Mr. E. A. Bowles, an amateur gardener of great distinction, told us in his book, *My Garden in Summer*, he knew of an instance of "a stately formal garden which was found so expensive to fill with gay flowers that its owner had coloured tiles made to lay on the beds."

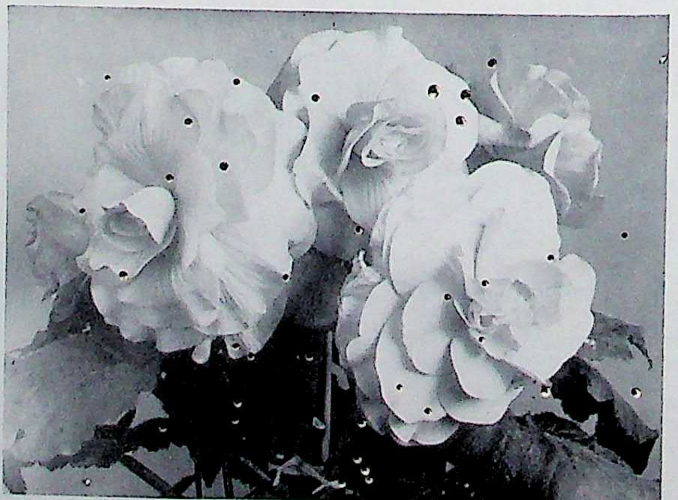
Under the influence of the writings and practical work of a few enlightened people whose names rank high in our horticultural annals, the summer scene in our gardens has been gradually revolutionised. They knew the *possibilities* the plant world offered, and that knowledge has increased enormously in recent years and is still extending. And with this knowledge vision has been inspired and art found expression.

The pelargonium, calceolaria, lobelia, marguerite, heliotrope and verbena still have a place in our schemes (I would never despise any one of them), but they are associated happily with other flowers in a great variety of æsthetically satisfying summer beds.

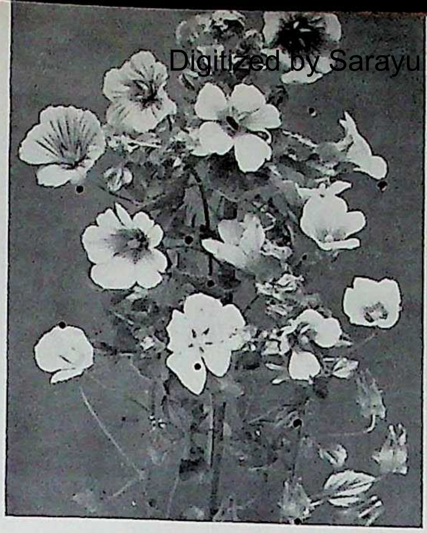
The term bedding out now has a much wider interpretation, for in addition to plants nursed in warmth and put outside for summer, in some instances when they have already started to bloom, there is a whole host of half-hardy annuals of innumerable colours raised from seed, and the seedlings, duly hardened off, for bringing beauty to the beds. One thinks of the marigold, nemesia, nicotiana, phlox Drummondii, salpiglossis, zinnia, ten-week stock, petunia, aster, arctotis, and butterfly flower (schizanthus).

Among hardy and half-hardy perennials there are the begonia, pentstemon, dwarf dahlia, eschscholtzia, pansy, viola and salvia. And three biennials used freely in summer schemes are antirrhinum, Canterbury bell and sweet William.

Then we come to hardy annuals, a large number of which can be brought into one's plans for attractive summer beds. Think of the many-hued larkspurs, the blue phacelia, gleam nasturtium, convolvulus minor (the dark blue variety a delightful thing), clarkia elegans, love-in-a-mist (nigella), lavatera, star of the veldt (dimorphotheca), collinsia, Virginia stock and candytuft. And these few are not all.

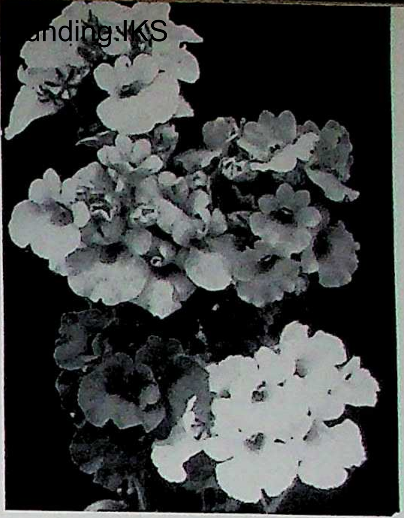


Begonia. The tuberous-rooted can be used for summer bedding but should be lifted in the third week of September



Lavatera. A popular tall growing hardy annual of exceptional brightness

Pentstemon. Hardy or half-hardy perennial for borders or rockery



Nemesia. Abundantly flowering half-hardy annual for a sunny bed

Many of the flowers I have mentioned in the preceding paragraphs were unknown to the generations who persisted with the few greenhouse subjects which, almost alone, their gardens knew for the purpose of summer bedding, while the possibilities of many more that *were* known were never given thought. And the hardy annuals particularly have become far more numerous and with a greater range of colour than they ever dreamed of.

In beds not used for spring display, and which can therefore be prepared for sowing in March or April, seed of hardy annuals, the varieties selected by their colours, can go straight in; otherwise, seedlings of most can be raised elsewhere in the open and then transplanted. Seeds of half-hardy annuals can be sown in the beds in warm, showery weather in May.

In any bed or border in which more than one species is planted, care must be taken that they flower at the same time. Also the question of height is important, as the tallest plants must be in the centre of beds in a lawn or running between a pathway and lawn, and at the back of a border alongside a wall; and in the latter there should be a certain gradation of height downward from centre to margin.

There is also an important point in colour in such mixed plantings. The central plants should be the highest in colour as well as the tallest.

Sometimes, when the bedding consists mainly of more or less low-growing plants, a very attractive effect is produced by placing at regular intervals a few plants taller than the rest, the flowers of which are in harmony with the general scheme. Fuchsias, heliotropes, cannas and plumbagoes are among plants appropriate for this use, as standard or merely tall-growing specimens.

In the picture on page 209 we have in the large circular bed a pleasing mauve and pink effect. It is contributed by the ivy-leafed geranium, Charles Turner, and mauve stocks and mauve violas, the last-named the popular Maggie Mott.

You can always associate mauve or lavender hues with pink, and there are numerous other flowers of those colours which will satisfy the eye as bedfellows. Two schemes often seen in gardens of distinction are heliotropes and pink geraniums or fibrous-rooted begonias.

Mauve or blue ageratum makes an attractive edging for a small bed of pink flowers, and so does the blue phacelia. Blue love-in-a-mist growing among pink and mauve snapdragons is a combination I have often used myself, and others I have had are light blue violas with pink godetias, and (in spring) forget-me-nots (Royal Blue) with pink tulips.

Often a narrow border or small bed is planted entirely with mixed varieties of one species, giving great brilliance of colouring. Snapdragons, larkspurs, petunias, tuberous begonias, zinnias, nemesias, phlox Drummondii and calendulas are among those used for this purpose, and nothing more is needed unless it be an edging of white alyssum, violas, Virginia stock, or some other low-growing subject acting as a frame for a splendid floral picture.

It is marked that in these gay beds of one species in many mingled hues there does not appear to be any clashing. The foliage of the plant harmonises the whole. Green is the background of all earth's floral scenes. Blue, the hue of the clear sky above them, has something of the same effect. You can use blue in its paler tints in a far greater number of pleasing combinations than those in which you can introduce, say, scarlet, or purple, or crimson. The best colours to associate with these three in beds where they strike the dominant note are white or pale yellow.

Here is an instance of effective use of blue in the spring and summer display in my own garden. In an important position there is a large oblong bed with groups of the finer daffodils—yellow, white, bi-colours, and some with brilliant red cups—at intervals along the centre. On either side of these grows a mass of wallflowers of various hues, and the bed is margined with grape hyacinths (muscari)—a ribbon of blue about nine inches wide. It is unconventional, but very pleasantly bright, and the blue contributes much to the effect.

The muscari are left there after flowering, but in due course the daffodils and wallflowers are removed for the summer display, and then again blue appears, but this time along the centre, in the form of clumps of agapanthus which grow up from the covering of peat which has enabled me to keep these beautiful plants alive outdoors for five years now.

Agapanthus (*far left*), really a cool greenhouse plant but is hardy in sheltered southern gardens, and (*left*) Pelargonium, the popular Paul Crampel, an old favourite in brilliant scarlet

They occupy the spaces between the daffodil groups. They send higher and higher their long bright leaves, and in summer their tall flower stems with their azure umbels overtop a riot of multi-coloured snapdragons, or petunias, or zinnias, or whatever it be we choose for the summer scene. And here again the blue perfects the picture.

A very simple scheme, using one species only, the nemesia, charmed all who saw it as an embellishment of a seed firm's stand at the Royal Agricultural Society's show two years ago. The small bed of a few square yards was filled with mixed blue and white nemesias. This exhibition is noted for the splendour of its great floral marquee, but the beauty of this small bed of nemesias in the open was as much talked about as anything else of horticultural kind on the ground.

I have mentioned schemes of one colour in various shades. Think of the possibilities, say, of yellow, as supplied by cream or primrose dwarf marigolds, cream violas and dwarf nasturtiums, the slightly taller golden gleam nasturtium, the bold yellow calceolaria and, for highest colour and tallest stature, the splendid orange and flame-hued zinnias and calendulas.

There is material for a brilliant bed. And something similar could be achieved with the many plants that would give a range in gradation of tint from pale pink to the scarlet of Paul Crampel geranium, or the crimson of a tall-growing variety of snapdragon.

The possibilities for attractive colour schemes are infinite when one considers the richness of our resources. I must leave it to the gardener's imagination and artistic sense, and, I could also say, ingenuity.

Beds used regularly for a prepared summer display to follow one of spring flowers require care to keep them in an adequate state of productivity. They should be dug two spits deep at three year intervals, and plenty of old manure or compost worked into the lower spit. (A spit is the depth of the blade of the spade.)

Lime also should be added, but not at the same time as manure. If the latter is put in during an autumn preparation do the liming in spring; otherwise lime the ground in the autumn. In gardens on the fringe of large towns or near enough to them for the soil to be affected by their atmosphere, the beds should be limed every second year to prevent the soil souring.

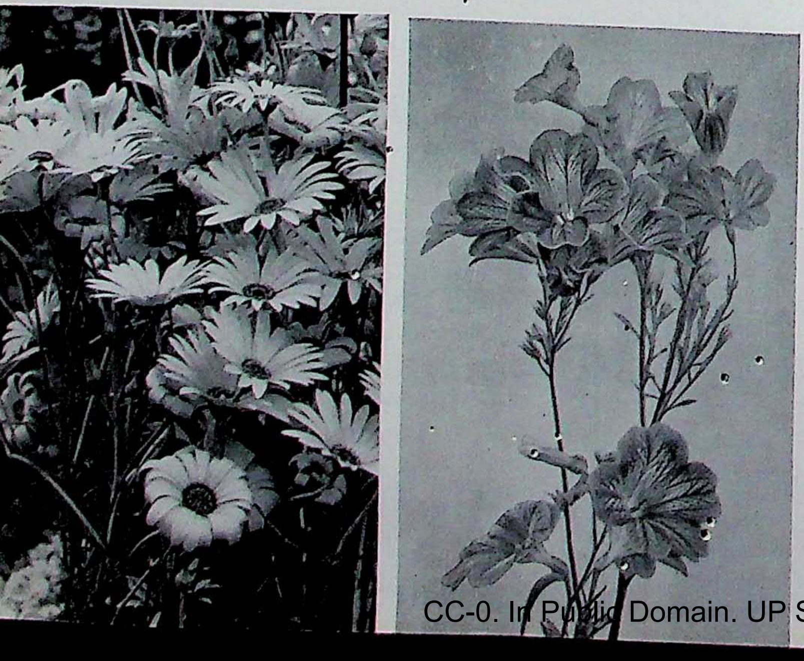
If you are making entirely new beds, proceed on the lines suggested above for the renovation of existing ones at three year intervals, but if the soil is on the heavy side add some sand, burnt earth, wood ash and leaf mould as well as the manure. To a very light soil add loam and leaf mould. And if the beds are to be on grassland, carefully remove the turf, chop it up with the spade, and bury the portions face downward on top of the lower spit. All beds will be helped by a yearly surface dressing of bone-meal lightly forked in.

In new gardens autumn preparation of the beds is advisable. They should be left rough for the winter, after which, in a normal season, breaking down, refining and levelling should not be difficult. Every bed should be slightly higher in the centre than at the margins.

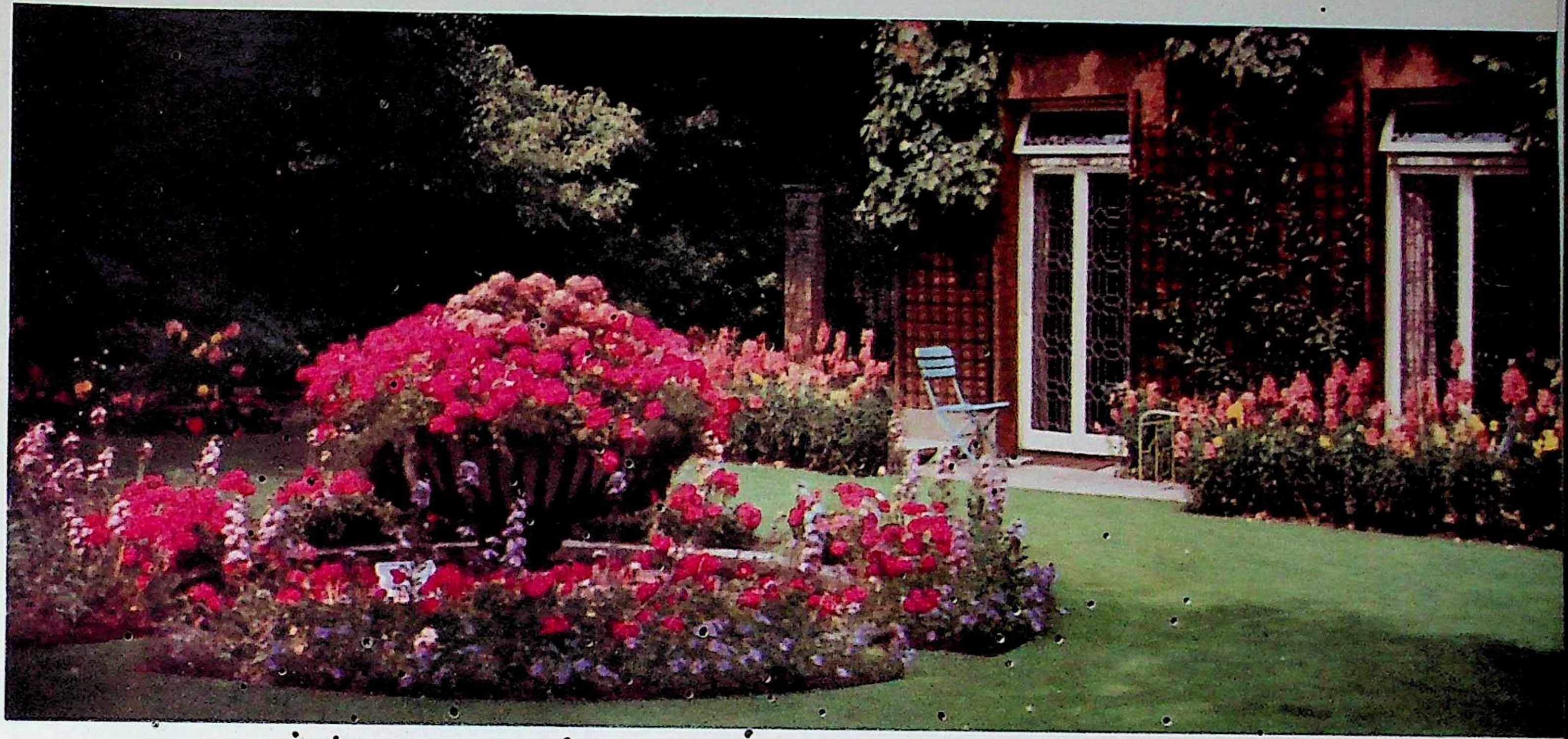
Use a trowel in planting. Space the smaller subjects on the margin at six inches apart, or a little more with plants of known vigorous spread; and the taller at ten inches to one foot according to their habit of growth.

Plant when the soil is thoroughly friable, yet just moist. If weather and soil are dry, give the bed a generous watering a day or two before. Make sure you have sufficient plants for the scheme you want to carry out, and in beds of any size start in the centre, using a piece of board to tread on, and the garden line and small pegs to mark the exact distances. In very warm weather do the actual planting as late in the day as possible.

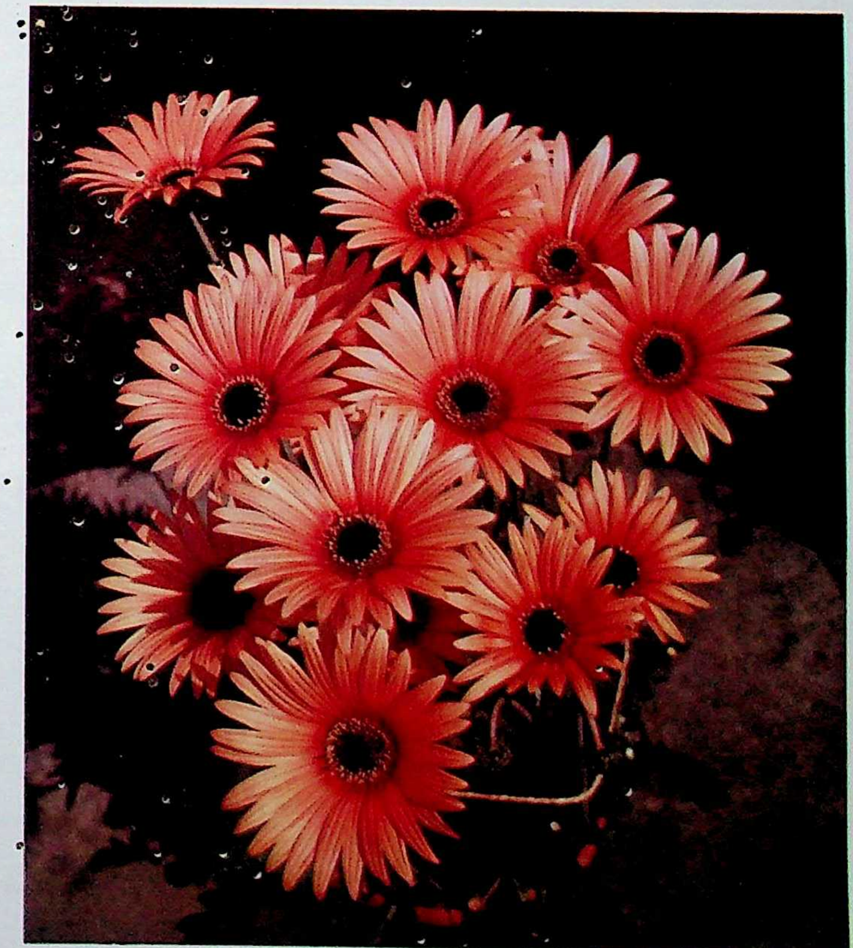
In a friable soil, when you plunge the trowel vertically down to the handle and pull it towards you a hole is left, into which the plant is put. On withdrawing the trowel much of the soil will fall back. Complete the firm packing of soil around and over it, and finally give the whole bed a thorough watering through a fine rose, using water from a rain catch if possible. Water again frequently afterwards unless rain comes. Then there should be no check to the normal development of the plants.



(*far left*) Dimorphotheca, known as Star of the Veldt, in all shades of apricot and white, and Salpiglossis, a tall half-hardy annual of brilliant colours

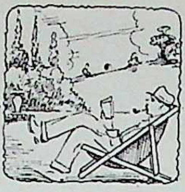


A small London garden where the simpler summer bedding out plants have been arranged with imagination and a careful eye for colour. In the centre bed, a wrought iron vase is crowded with Charles Turner geraniums; its height and design add interest to the formal surrounding beds of mauve stocks and violas. The borders near the house are well packed with pink and yellow antirrhinums. The brilliant effect of the flower colours is partly due to an exceptionally well-kept lawn



Venidio-arctotis, a new half-hardy hybrid of South African origins. It grows up to 2-ft. high and likes conditions as hot and sunny as possible. Colours range from off white, through cream to pale orange, and the flowering season lasts from the end of June until the beginning of September. It is a perennial, but it is better propagated from cuttings taken at the end of the flowering period and kept fairly dry, after rooting, in a greenhouse or warm frame

In Your Garden



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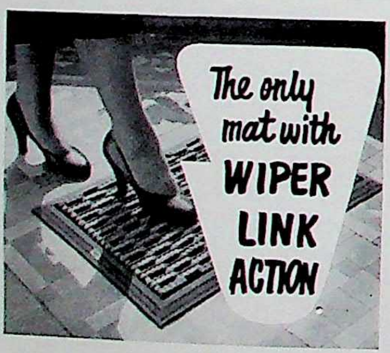

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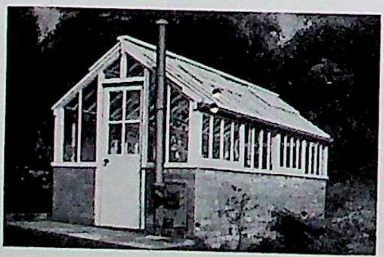

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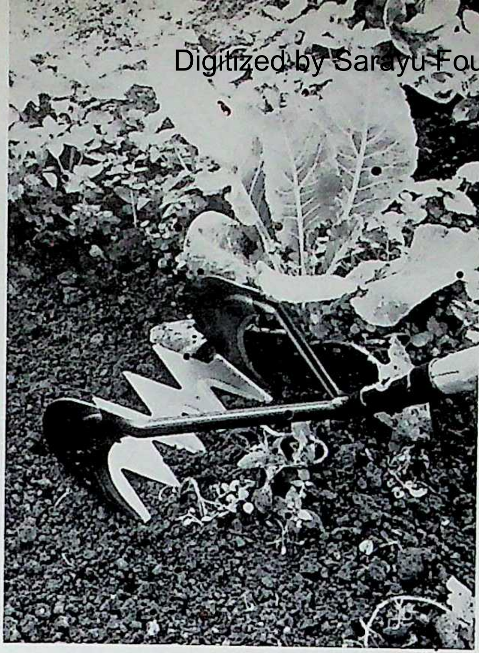
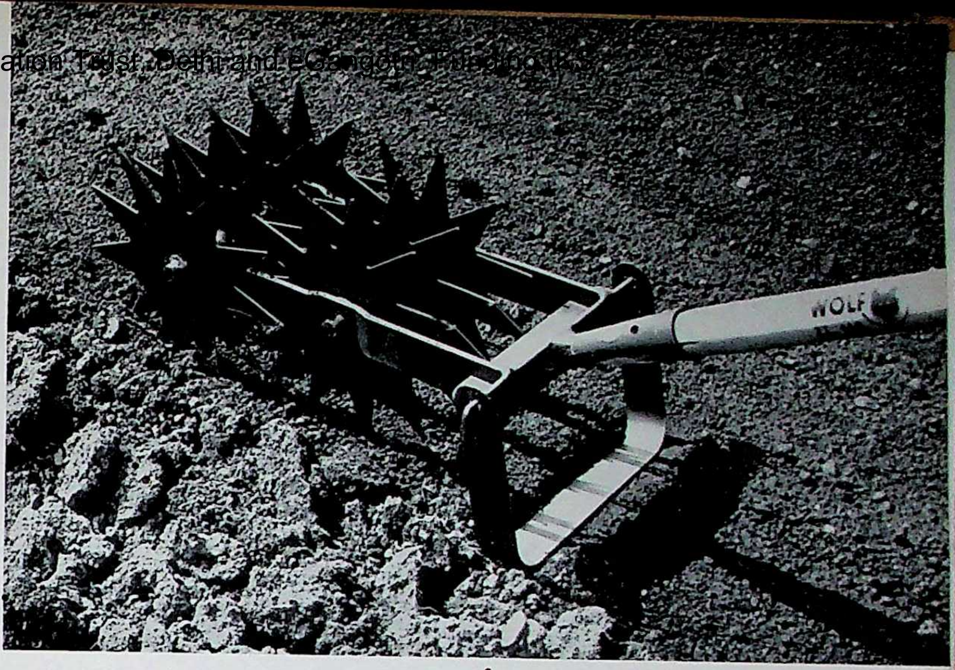


"Wolf" all-share weeder with six-foot handle



To prepare soil for seeds and young plants, the "Wolf" pulverizer

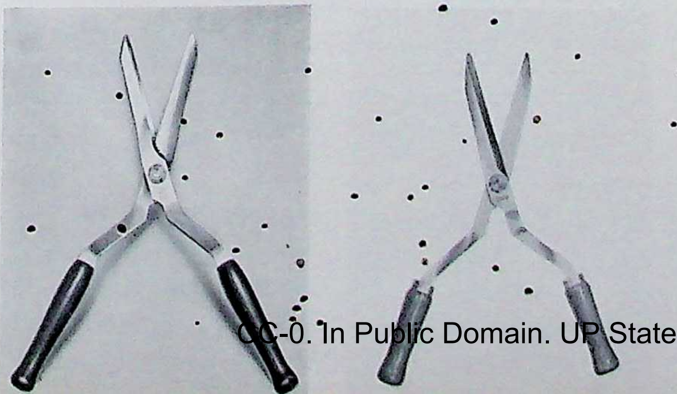
Garden Tools

By HULME CHADWICK

"GIVE us the tools and we will finish the job." We can remember Sir Winston Churchill's moving request for up-to-date weapons for winning the last war. As it happens, the situation is much the same in Everyman's garden. We are a nation of garden lovers, as anyone could tell by a visit to the annual flower show held by the Royal Horticultural Society at Chelsea. There the teeming thousands are ample witness to the vast and varied interests of a large body of gardeners. In spite of this there has not as yet been a great deal of careful thought given to the design of garden tools. A few progressive manufacturers are in fact struggling to produce fine instruments, of which I shall shortly mention a few, but there is still a wide field for improvement in general. Any craftsman or artist hoping to produce his finest work requires the finest tools that he can obtain, and the same should apply to gardeners.

Now I have a large garden with lawn, fruit trees, shrubs, vegetables, roses, greenhouses and frames, and I do a good deal of work there myself; so that in addition to being an industrial designer I have a special interest in the design of good garden tools. In the past most gardening was carried out by professional gardeners, but now the amateur owner-gardener is largely in control and there is no reason why this gentleman or lady should be any whit less successful than the old professional. In fact, he should do better if he can only find some really good tools.

It is not my purpose here to consider large pieces of apparatus such as tractors, cultivators and water irrigation systems, which are primarily for the very large garden or market garden, although these articles are a great advance in saving labour and ensuring increased production. One firm at least is now concentrating on production of a smaller, lighter motor digger which could be very useful in a large garden, especially where labour is short. Saving labour is, I imagine, the prime objective where garden tools are concerned. The general run of older tools are heavy and cumbersome, often awkward to use, and tiring to hold for any length of time. They make the job in hand wearisome and more difficult than it needs to be. I show you here an example of a well-considered design for a pair of hedge shears (see illustration). These shears are made of sword steel in preference to simple tempered steel. This sword steel is hollow ground so that it does not become clogged by sap in cutting. It also takes a sharper edge. The blades of these shears are continued in a tang into the handles and permanently riveted there so that there can be no loosening or loss of handle after long use. The old connecting nut and bolt to hold the blades together have here been replaced by an oiled steel bearing which can be adjusted if necessary, but which never rocks or comes loose but is mobile and easy to use. Great attention has been paid to the balance of the blades and handles to ensure ease in use, and the appearance has been considered with a view to please. The same firm also produces a special pair of shears for ladies, of even lighter weight and modified



(*Far left*) **Pair of hedge shears and** (*left*) **light-weight ladies' shears.** *Wilkinson*

Lawn edge trimmer for the awkward verges and places inaccessible to shears. *Atco*

design (see illustration). Incidentally, this is an important development since we now have so many lady gardeners.

Insufficient attention is yet paid to this aspect, for surely women will demand a greater attention to elegance and colour in the design of garden tools. Why must the paints used be harsh and stereotyped in colour?

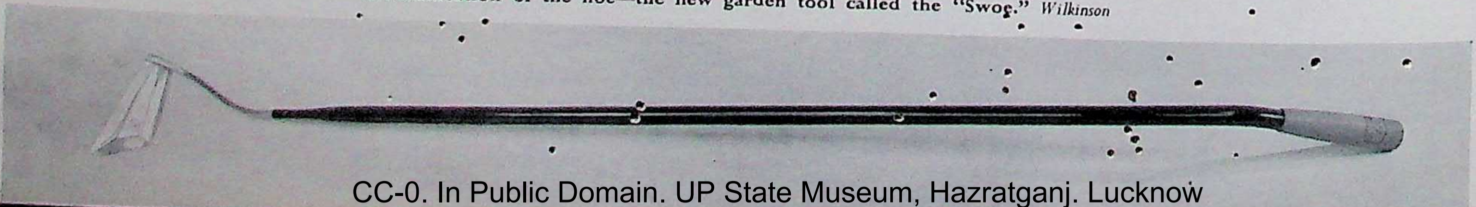
In the same range of tools which I am describing there is also a notched shear with a curved and toothed notch low down on the blade to enable the odd, awkward intruding branch to be clearly cut away without having to go in search of a special tree-cutting implement. Incidentally, as a hint to would-be efficient hedge cutters, it is a good idea to have at hand a bucket of water in which to dip the shear blades from time to time. This washes off the accumulation of sap. There is a wide range of hedge cutters and tree cutters with short and long arms and variously toothed blades on the market, but it is generally difficult to find a wide selection in any one shop. The enthusiastic gardener at once realises the advantage of flower and gardening shows and exhibitions where most tools can be compared and judged from experience.

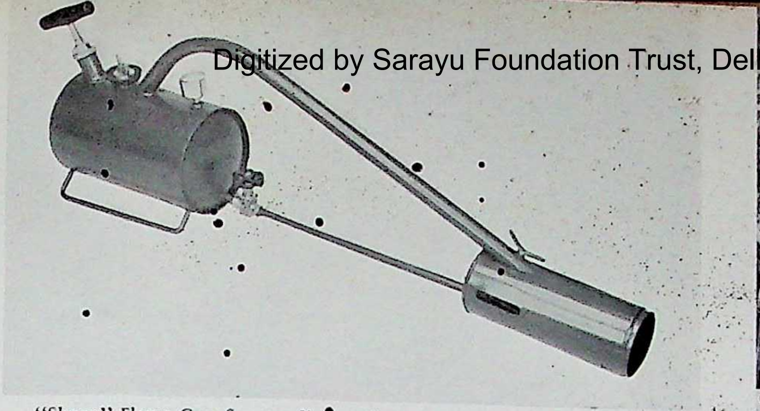
If you are the kind of gardener who loves to see his flower beds neat and clean from weeds there is a new and very useful tool now in production called the "Swoe." This is a modification of the old hoe (see illustration) and as you will see has three cutting edges. This, too, is made from sword steel for sharpness and long wear, and is also hollow ground to prevent clogging. The angle at which the blade is placed with respect to the stem is carefully arranged to allow for an easy to and fro motion just below the surface of the soil, thus cutting away the roots of the weeds. This tool is definitely not intended to dig in deeply, but by its unusual shape allows weeds to be cut and soil loosened round and close to the actual stems of the plants. It has a good long handle which permits the gardener to clean well into the back of the average flower bed. Again there are many hoes on sale, swan-necked hoes, Dutch hoes, solid-ended hoes and another push-and-pull variety. One firm seems to specialise in a wide variety of hoe-type instruments for pulverising and weeding purposes. One type has two or more revolving stay wheels for crumbling soil dragging a movable cutter blade behind to cut away weeds. They also produce a hoe type weeder with sharp zig-zag blade and reinforced cutting points and curved side guards for close approach to plants. One perhaps should not leave the subject of weeds without mention of the flame gun. Here we see indeed an application of a war-like implement to peaceful purposes! A hooded version of this gun on wheels for pushing is particularly useful to the gardener having long paths or tennis court to be kept weed free.

Most garden planners remain faithful to the lawn, especially where children need room for play. There is a good selection of mowers both hand driven and electrically driven offering various guarantees to the user. Hayn Gem has introduced a light weight hand-propelled mower weighing only 32 lbs. which would be specially suitable for ladies or elderly people; this machine is claimed to be self-sharpening and rustless and is constructed largely in aluminium alloy. A well-kept lawn is always a joy to behold, and one of the essential features is unfortunately that it must be neatly edged after cutting. This operation always entails some tedium and this has often been increased by bad edging tools. There is now a new edging shear which takes into consideration the stance and necessary motions for the job. In this shear one arm is slightly longer than the other, the steel foot which rests upon the ground is curved in such a way so as to allow a rocking movement sideways in the direction of cutting thus avoiding having to lift the shear at each cut. Another firm makes a lawn edge trimmer with a serrated roller to be pushed forward along the lawn edge and having a revolving cutter attached at the side. This is very quick to use but necessitates having good two-inch edges to begin with. Still another firm, Webb, produces a revolving side cutter attachment for one of their regular lawn mowers. For elderly and single handed gardeners having a very small lawn there is now available an interesting tool called a lawn shear. This is designed to help such people to keep tidy a small piece of grass without the strain of bending low. It is perhaps best described as an elongated shear with long handles bent at right angles to the blades.

Some gardener owners in these times manage to avoid having lawns, but all surely at some time feel the need for a good pair of secateurs. There are many secateurs on the market. Most are heavy, many are difficult to open or to close, and some develop an almost fiendish propensity to pinch the holder most painfully. There is now, however, an

A modification of the hoe—the new garden tool called the "Swoe." *Wilkinson*





"Sheen" Flame Gun for weeding paths and tennis courts

The lever attachment to a "Wolf" spade enables a girl to do a man's work

The versatile "Roto-gardener" breaks up the soil, prepares seed beds, hoes and cuts rough grass. *J. E. Shay Ltd.*

up-to-the-minute secateur designed specifically to overcome known shortcomings. It is made from cast aluminium for light weight but with sword steel cutting blades. It has an easy catch attachment for opening and closing the blades which can be worked by the ball of the thumb of the holding hand. Here again the holding nut is replaced by an oiled bearing which will not work loose.

Plastics, of course, are now finding their way into our gardens in a variety of ways ranging from plastic twine to plastic Dutch lights. Dutch lights and cloches of P.V.C. plastics are considered to be well established and to have stood up to widely variable weather conditions over several years. They are, of course, extremely light and easy to handle and move, and users claim that they are at least as satisfactory as glass cloches whilst avoiding the same high rate of breakage.

Polythene is still in its experimental stage for lights but has been shown to be useful as a fairly inexpensive inner cover to greenhouses, introducing a warm layer of air just under the glass which insulates the house without loss of beneficial rays, thus reducing heating costs.

Plastic hoses seem to be a satisfactory, durable and less expensive alternative to rubber hose. Plastic-covered gloves make a useful, softer and lighter-weight addition to the usual range of leather garden gloves.

Various firms make an assortment of labour-saving labels, tabs and tying aids which are always necessary to the orderly gardener. These latter vary from robust adjustable rubber bands for staking young trees, to a very simple thin metal ring which is easy to use and invaluable for sweet peas and other plants.

The enterprising gardener who is determined to keep down his insect and plant pests will find a useful hand sprayer which, unlike the old stirrup pump, is easy to use by one man and draws liquid from an ordinary pail. There is also a tidy type of spray gun designed with the lady gardener in mind, which holds two pints of liquid in its own tank and delivers a fine spreading spray.

Stainless steel tools are now made by most firms in their better ranges and such tools as spades, forks and trowels look better, and are better, even if they cost more. Incidentally one firm makes a very particular spade and fork with a special leverage attachment and handle which they claim can be used quite satisfactorily by a one armed man.

The appearance of some tools is very attractive; corners are rounded off, hand grips are efficient and general attention has been given to pleasing the user as well as to providing the most efficient piece of apparatus for the job in hand. One can only hope and urge that more and more garden tool manufacturers will give more and more thought to producing a still wider range of excellent and imaginative articles.

It is only to be expected that at least in the earlier experimental stages these tools will cost something more than the older hit or miss types. But when one considers the advantages in efficiency and ease of use together with ease of maintenance and pleasing appearance most people will, I think, feel that any reasonable increase is well spent.

Well shaped collection of plants for a colourful window box. The Geraniums are rose-pink Galilee, salmon red Charles Turner, and Spurgeon's Purple with pink/white pelargoniums and trailing lobelia

A Garden at your Window

GILLIAN GREENWOOD

IN this country we are gradually becoming window box conscious.

When travelling abroad I am always astonished at the profusion of flowers in window boxes, pots, hanging baskets and even in old kettles and teapots decorating nearly all the houses and cottages, however poor.

In Austria the balconies of the houses are designed to include built-in boxes for flowers.

I admit the climate is not very helpful in Great Britain, but even so with careful planning and continuous tending, it is possible to have a show of flowers somewhere outside or inside the house all the year round, and certainly to have a gorgeous splash of colour during the summer months.

So many people think it is impossible to have a window box because their window opens outwards, or they have no sill. In the first instance a box can be fitted inside jutting into the room, and in the second a box can be supported on brackets and suspended by wires from the side. The first box we ever had we called the miniature hanging gardens of Hampstead.

We lived in a flat during the war and were so disappointed that we had no access to the garden that my husband fixed up a seed box sticking out from a small window where there was a slanting roof below, by putting stilts to prop it up and wires from the sides to the window frame above. In this box we planted a dozen or more different varieties of miniature plants. They were: Pentstemons (blue and red), Button Daisies, Dianthus (red), Gentians (heavenly blue), trailing Nepeta (Catmint), trailing Lobelia, miniature Roses (white and pink), Tom Thumb Nasturtiums, Alyssum (white), Potentilla, Saxifrage, Thrift, and some tall grass by mistake.

It was so lovely that we determined never to be defeated by difficulties, but always to have window boxes wherever we went. We now live in a small Georgian house in Hampstead which is a natural for window boxes.

We have won the Hampstead Horticultural Society's silver cup four times, and passers-by stop to tell me that they come down the road especially to see how the window boxes are getting on.

Although it is possible even in London to have a show of flowers or greenery all the year round, the cold and dirt in the winter is very discouraging; so it is better to concentrate on one really good planting to last from May to the end of September and even longer if the weather is good.

Spring window boxes, however, can look very cheerful and the flowers appear just when winter seems unending. The best way to startle your neighbours with a splash of colour is to buy pot plants already nearly in flower such as Polyanthus for the front, then a Cineraria or two, then Daffodils and Tulips at the back. This method is considered cheating by some, and they would rather admire or bemoan the reward of their virtuous planting of bulbs in the late autumn.

Last year I planted three cupressus trees, four Veronica and dozens of Daffodils in November. The evergreens all died of frost and neglect because it was too cold to open the window to water them, and the Daffodils suffered from being sat on by the cat!

I now know that I must put sticks in the front of the box until the plants are large enough to deter him from jumping up.

The proper construction of the box for the summer show is very important.

It should be made of well seasoned wood three-quarters of an inch thick, nine to ten inches deep on the inside, and as wide as possible, even overlapping the sill slightly as long as it is firmly fixed so that it will not shift in a high wind or when one is leaning out to cut off dead flowers.

The bottom of the box must have a number of holes about the size of a threepenny-bit to allow for drainage. It should be raised off the sill by inch thick battens of wood to allow a free circulation of air. Creosote is bad for plants, so it is best to burn the inside of the box with a blow lamp to harden it and to prevent rotting. The outside should be painted with an outdoor paint.

I favour a plain box, but the owner of the house opposite has designed a wrought iron front to her white boxes to match a beautiful Regency balcony.

A method of decoration favoured by contemporary designers is to put upright slats of teak along the front which certainly looks very attractive on a modern house.

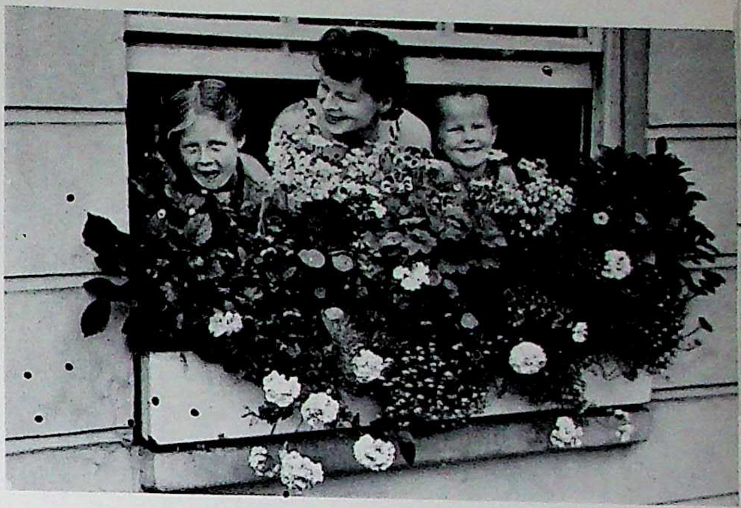
Before putting any earth in the box break up old flower pots and put plenty of pieces all over the bottom, being sure to put large curved pieces inverted over each hole. Next put a layer of old leaves mixed with grit to prevent the soil running out through the drainage holes.

The best mixture of soil is part loam, part compost, and there are several good mixtures on the market especially prepared and suitable for window boxes.

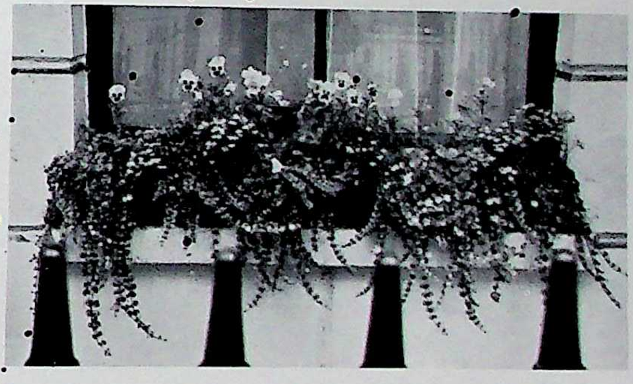
If, however, garden soil is used it is essential to make sure there are no pests, as one lone millipede can cause untold damage.

Once I noticed plants dying one after the other from left to right and, realising some pest had escaped my careful sifting, I cut a piece of tin to fit the box exactly and slipped it down between the dying plants and the healthy ones. I removed all the dead ones and the earth and discovered a fat millipede.

As I find it very difficult to distinguish between millipedes which are enemies and centipedes which are friends, to be on the safe side I only allow the garden worm to remain.



Mrs. Greenwood and her daughters with their window box of geraniums, nasturtiums, calceolaria, lobelia, salvia, marguerites and pelargoniums



An inexpensive arrangement of violas, marigolds and creeping Jenny

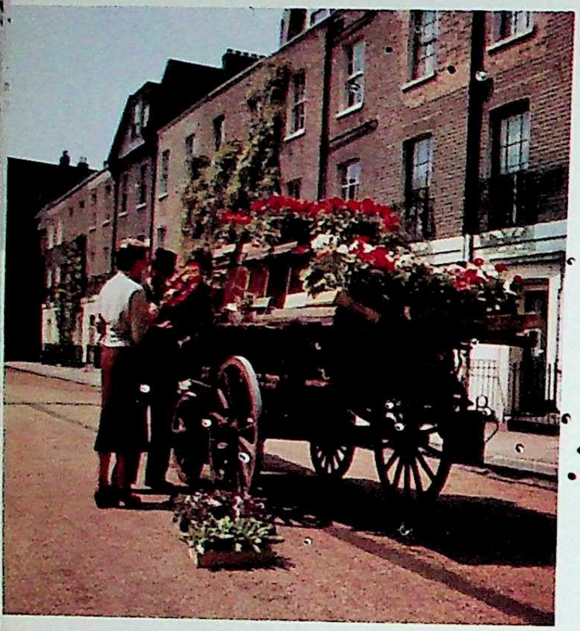
If one cannot reach the window from the outside, it is very much easier to move the boxes into the garden and put them on a table so that one can really see the effect as one puts the plants in. It also prevents backache and avoids cracks on the head from windows. They will be rather heavy and should only be filled in this way if one can be sure of help when putting them into position.

I follow twelve basic rules for the most luxurious and varied show of flowers during the summer.

1. Do not be tempted to plant earlier than the second or third week in May.
2. Only half fill the box with soil to start and fill up the gaps when all the plants are in.
3. Never attempt to grow anything from seed except nasturtium. Once I tried a sweet pea, but it was a miserable specimen and had only two flowers.

[illegible] Choose plants grown in ordinary plant pots or paper pots, and be sure that they are short and sturdy, preferably with only buds rather than open flowers—

(*Right*) Fuchsia, Ivy, Marguerites, Geraniums, Lobelia, Tradescanthus, Calceolaria, Salvias, Yellow Violas, Petunia, Phlox Drummondii, Nepeta, Nasturtiums are packed into each window box



(*Above*) Choosing plants—and very convenient it is if they come to the door. Mr. Crowe, with his cart, has been selling plants for forty years

(*Above*) If there is no place for a window box, a corner can usually be found for a well-filled tub

(*Left*) Charles Turner geraniums, massed closely, are perfect by themselves for window boxes although when the box is first planted it looks very disappointing. It is astonishing how quickly it grows and the flowers come out. Remove the plant from the pot by knocking the pot on a wall or railing, supporting the plant through the fingers upside down.

Be sure the plants have been hardened off outside, and to make quite certain, order them from your nurseryman to be delivered two or three days before you intend planting, so that they can be left in the garden.

4. Cram the plants in. I mean really push the roots up against each other. As the box is only half full of earth this can be done fairly easily.
5. Choose a wide variety of plants and colours—a typical filling for a box nine inches deep by eight inches wide by four feet long is:—

1 Fuchsia.
1 Sprangii or Ivy.
4 Marguerites.
4 upright Scarlet Geraniums, species Gustav Erich.
(It is important to get a type the petals of which do not blow off easily.)
4 Pink Ivy-leafed Geraniums.
4 hanging Blue Lobelia.
2 variegated Tradescanthus (Wandering Sailor).
2 Calceolaria.
2 Salvia, Blaze of Fire.
4 Yellow Viola.
2 Petunia.
2 Phlox, Drummondii.
2 hanging Nepeta (Catmint).
2 Nasturtium seeds.

Put the Ivy-leaf Geraniums at the front on each side of the Sprangii, in between them the Lobelias, Violas and Tradescanthus; at each corner the Phlox and Nepeta, all tipped forward. The rest of the plants arrange behind, working back to the Fuchsia in the centre with the Marguerites each side.

When I give this order to the nurseryman every year, he says, "And *how* big did you say the box was?"

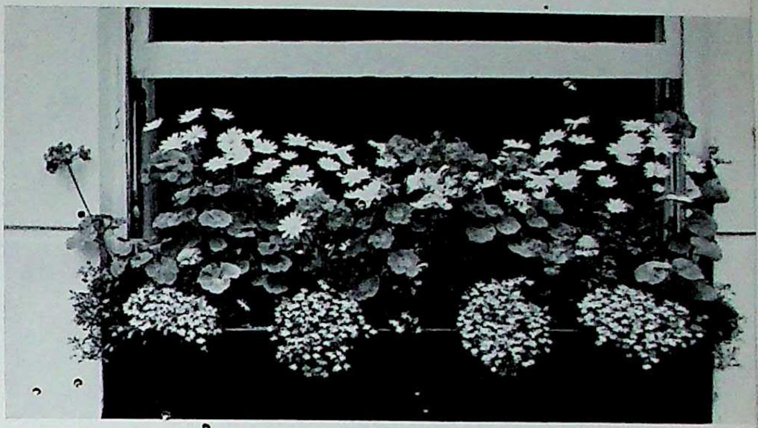
6. Water the plants thoroughly every morning early, and late evening as well if the weather is very hot, being sure there is enough to soak right to the bottom of the box, otherwise the earth cakes and cracks and the roots start growing upwards to reach the water.

Our postman has had many a wetting.

7. Spray the plants once a week with fresh water first, and secondly with an insecticide.
8. Use a steel dibber or small trowel and a large kitchen fork for planting and loosening the earth later.
9. Use a good manure once a fortnight—either a liquid one which is easy to water in, or, if you can bear the smell, dried blood is excellent.

One day I was sitting at the window in the dusk when two ladies went by, and one said, "Just look at those window boxes," and the other replied "It's all very well if you've got money—it's easy"—so I called out after them in a sepulchral voice—"It's not money that does the trick, it's dried blood!"

Incidentally the cost of the summer filling of three four-foot boxes is between £10 and £12, which is reasonable when one considers that some people spend £50 a year or more on smoking.


Conventional window box with marguerites, Paul Crampel geraniums and lobelia. The plants are brightly coloured and last well

All white geraniums for an inside window box. The house is painted white with black window frames and a yellow front door

10. Cut off dead flowers every day.
11. Tip the front trailing plants right forward so that they drop over the edge of the box. The next row back should be slightly tipped forward, and the back row upright.
12. Never use the same earth for a new planting.

If all these suggestions are followed it should be possible to have magnificent window boxes even if they face north-west as ours do.

One last word of warning. It is hard work planting and looking after the flowers, but it is well worth it.

By IRIS ASHLEY

face lift

ALMOST all women have a sort of pipe-dream wherein they are suddenly transformed into new and radiant beauty. In a rather dim and distant way, there is a feeling that constant visits to a beauty parlour could work this miracle. Few women have the smallest hope or intention of embarking on any such programme; they have neither the time nor the money, but the knowledge that such places do exist (and the very tangible signs of their success in the endless beauty products which flood the market) gives rise to much thought—and private hope!

Such hope is not at all ill-founded. The only pity is that it should remain a mere hope, and that so many women dismiss beauty culture as a dream beyond their power to realise. The terrific moral uplift of "lifting" your face is by no means limited either to a surgical operation, or those with a great deal of money. You can achieve the effect of "lifting" your face all on your own, and in your own home. With perseverance and a little knowledgeable advice you can throw away an all-over physical droop, and give yourself an upward-seeming look. Eyes that are clear and bright; a mouth that turns up at the corners instead of down; radiance under the skin in place of dull sallowness; the way you hold your spine and place your feet as you walk; all these things make the most extraordinary difference. They are within the reach and control of any woman who cares enough to try. The mental and moral uplift which comes with physical well-being and the feeling that you've made the best of yourself is really amazing.

Once when I had been very ill, I felt at the bottom of a well filled with melancholy and despair. I was not allowed by my doctor to do any work, and so to fill in the time I took a course of beauty treatments. Body massage restored circulation and "exercised" me without exhaustion, so that I began to sleep peacefully again. Facial massage and treatment brought a pink glow to replace a lifeless complexion. Even my hair was made to shine with brushing. People were saying "Well, you may have been ill, but you certainly don't *look* it . . . " From such a little source, courage, interest in life, and finally the ability to laugh, all came back and the world was once again a good place.

I thought this over afterwards, and decided it was an important discovery. Having made a considerable study of beauty culture, I realised there was little the beauty salons had done for me that I couldn't have managed alone—except the pleasant cosseting! And anyway, why wait to be ill before deriving such benefits?

Thousands of women who are feeling just a bit low and tired could restore their youth and beauty long before the doctor is needed. And even if you're not tired, it's still a good idea to preserve your best looks all your life.

Here then is a beauty routine for your face which if done only twice a week will have the most definite results. Contrary to most people's belief, a facial is seldom a good idea immediately before a party. The best results are usually visible the next day. So a career woman might use Sunday morning and one evening before going to bed; and a housewife could perhaps steal herself an hour after lunch twice a week.

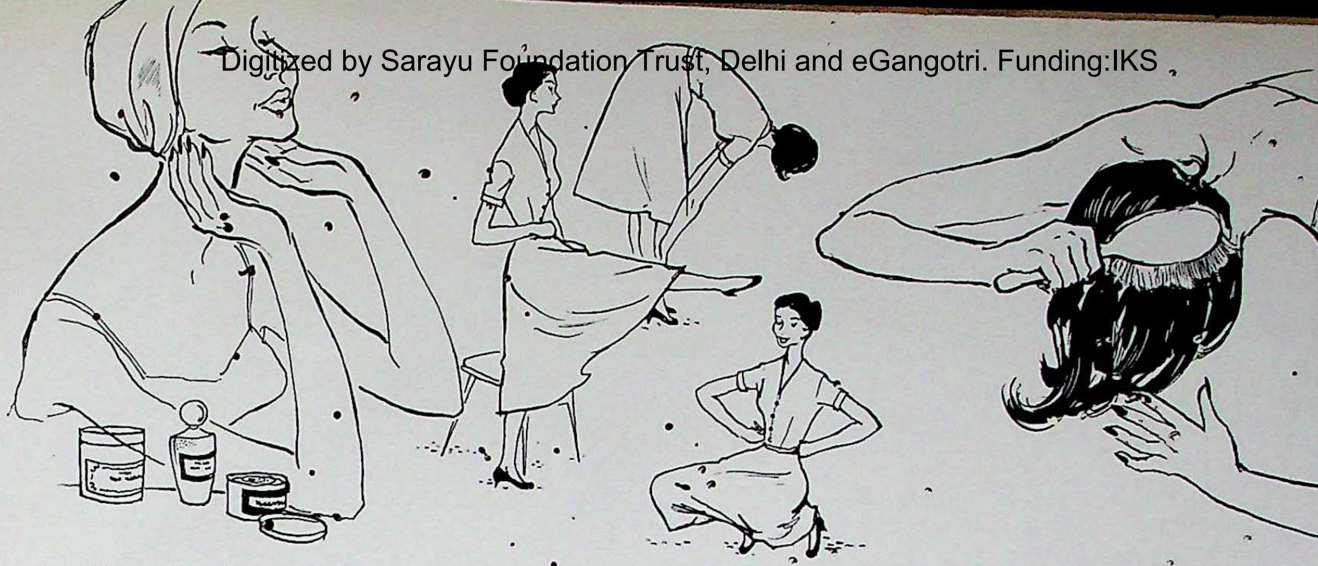
The ingredients you need are: a tonic lotion, cleansing cream, skinfood and eye lotion. Also a bottle of eau de Cologne and some cotton wool. These items seem expensive when you buy them, but in fact last a very long time.

Now, first cleanse your face and neck very thoroughly and pat all over with a pad of cotton wool soaked in lotion. (Be sure your hair is well tied back and out of the way.) Next put a little skinfood in the palm of each hand and rub it gently till soft and easy to apply, then massage it into the face with an upward movement starting along the chin and jawbone. Do the same to your throat and neck, working the hands across, back and up to the base of the ear. Round the eyes you only pat gently with the finger tips as you don't want to pull the delicate skin.

Five minutes massage is enough. Don't wipe the face clean yet though, but lie down with pads of cotton wool soaked in eye lotion on each eye. Relax absolutely for a quarter of an hour (or as long as you can spare). Then clean off all cream with the tonic lotion and, if you like, splash your face with cold water to close the pores and tighten up the muscles.

This single treatment leaves your skin beautifully soft and fresh, and make-up goes on with incredible ease. The reason it looks even better next day is just that the tonic effect of promoting circulation takes longer to make itself visible.

You can also get a similar effect by body massage. First, a few elementary exercises; touch your toes and then s-t-r-e-t-c-h up above your head twenty times. No knee-bends with this! Using a chair for support at one side, swing your outside leg backwards and forwards as high as



it will go without straining. Ten times each leg. Put your hands on your hips and do a few knee-bends to keep supple. Then have a nice warm bath. When you get out sprinkle yourself with cool toilet water or eau de Cologne and rub hand cream into arms and legs to keep the skin smooth.

None of this takes long, but the little time it *does* take is soothing in itself, and I think all women owe themselves the small luxury of self-preservation. Keeping supple and relaxing your nerves is good for your health, and when you *feel* well, you look a hundred per cent better, naturally.

Brushing your hair is a bit of a bore, though the results can be quite astonishing in the way of producing a lustre and helping it to curl. One of the most famous beauty tricks since the days of Cleopatra is to bend over and brush your hair "upside down." Once more it's that old circulating of the blood that we're after. Anyway a few real hard strokes of the brush from scalp to tips of the hair every day are worth while. But if the very idea wears you out, then skip this one rather than miss out on your facial or body exercises.

Hands are a terrible give-away. They betray not only your age but your character. At least they do if you don't watch out. You can't alter the basic shape, but you needn't have untidy nails, or those painful little tears they call hang-nails which come from fidgeting. And you needn't have rough cracked skin either. Modern barrier creams and rubber gloves are cheap enough, and will give you genuine protection against the rigours of housework, but there is an additional habit very easy to acquire. It is a good idea to keep a tube of hand cream by your bed. To squeeze a little of this into your hands and rub it well round the nails last thing at night is literally a matter of seconds. At first it seems a chore, but once it has become a habit you no longer notice it. Only your hands notice it—and so do other people!

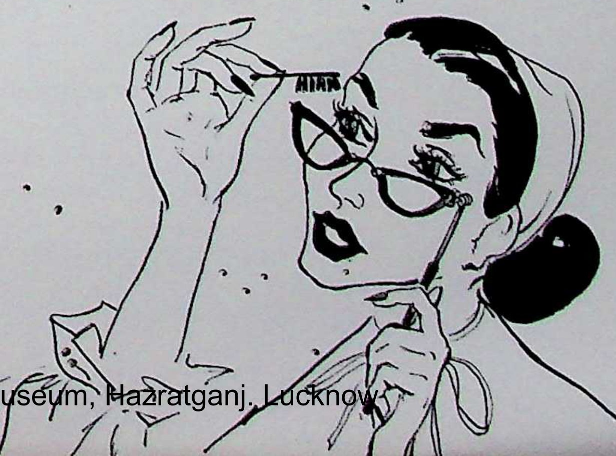
I can't leave this matter of the uplift from beauty without a word on actual make-up. It is amusing to notice that real youth is flaunting itself by using little or no make-up at all. "Look!" they seem to say, "we're so young we can get away without even a lipstick!" And so they can— some of them—if their complexions are good and their faces clean.

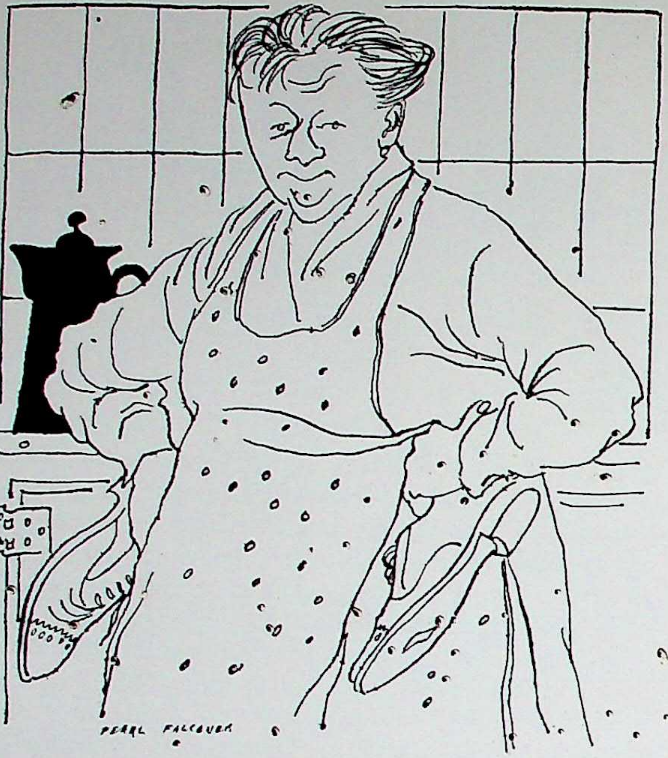
However as a woman grows older she needs the little camouflage and brightening up which only make-up can achieve. But she must beware of changing skin tones both seasonal and those of the years. She should go to the beauty department of a good store at least once every three years and ask advice. The experts will guide her about the colours in foundation, powder and lipstick. Remember the skin *does* change, and so the colours worn must be adjusted.

A very important thing to watch out for is the mistakes made from failing eyesight. However slightly your eyes are failing it will affect your judgment in the density of colour. Do you wear glasses just for reading? Very well, look at this print *without* your glasses—it looks rather pale and greyish, doesn't it? Now *with* them on, how much blacker and clearer it has become! It is just the same when you are applying make-up, especially rouge. I expect you have often seen a woman with two over-bright spots of colour on her cheeks. Usually she is no longer young. They are not intentional, those bright cheeks—she has simply not seen the density of colour and has gone on applying more until it looked right to *her*. The chances that she even dreamed of looking at the finished result in a mirror *with her glasses on* are very remote. That is something to remember, even if we don't care to talk about it.

It is a fascinating subject this beauty business. Perhaps because like the Fairy Godmother's magic wand, it really does transform the dull and ordinary into charm and prettiness. When you read about it or think about it, maybe it seems all too difficult, too much trouble. In fact the whole process is far easier and more agreeable than mere words can convey. And as I said at the beginning the results must really be seen to be believed.

Speaking from experience, I recommend the effort—a little self-indulgence is very good for the soul!





Private Lives

By MARGARET LISLE

ONE of the most dangerous and exhausting things you can do is to become embroiled in the lives of the women who Do for you. Every time I start a new one I make up my mind beforehand to treat her kindly and politely, but with an aristocratic detachment, to tell her what to do and then go and do something somewhere else myself, and on no account whatever to ask her a single question about her private life. But I know myself predoomed, and after the third attendance, there she is, leaning against the wall with a duster in her hand, telling me the story of her life.

I acknowledge her life to be a fascinating one. Their lives are always as full of drama and incident as an early Western. Mrs. Damson, the best loved and longest lasting of the line, should have had a novel written round her, starting with her early childhood when she worked half the night to help her mother make lace and bugle hat ornaments to eke out her father's eight shillings a week farm labourer's wages, her girlhood in service with its day-a-month off when she tramped nine miles home and back to see her family, with an offering of a bit of meat and a cake in a little basket, donated by her employers, and her meeting and marriage with the handsome young cowman who turned out, alas! to be a wife beater, a drunkard and a spendthrift, as well as the father of her eight children.

Her family history was full of curious diseases and violent ends. One of her children, it appeared, had a bone too many; another, bones that had to be supplemented with gold wire because they were too few; there was My Bronical Girl and Little May wot Leans; and Mrs. Damson herself suffered from an awkward affliction known as My Wind Ball. One of her relations had been Mangled in a Dough Machine, and another drowned in a water butt.

It is remarkable that against such odds all her children save one should have attained (more or less regrettable) maturity. They married madmen, they married girls from the Glasgow slums who hung what little washing they did on the best brass bedstead to dry, or they didn't marry when it would have been better if they had. After her eldest girl had attained the age of seventeen or so, Mrs. Damson found herself the protector of a succession of fatherless grandchildren, whom she loved dearly and called her Little Shufflebottoms. In process of time their mammas contracted legal alliances, into which the little Shufflebottoms were painlessly absorbed. The white sheep of the family was My Boy Eddie, who had no room in his life for wine, women and song, whose worst vices were meals consisting of bubble-and-squeak and bread soaked in kipper water, and who was Mrs. Damson's solace and beacon in a wicked world.

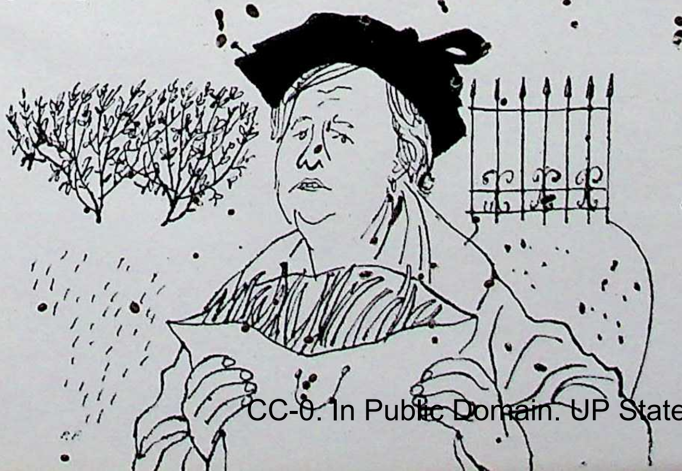
The first quarter of an hour of her day with me was usually rather trying. We went over the most recent miseries, and sometimes, as Mrs. Damson said herself, she couldn't help shedding a tear. "I've been bad with my windball," she would tell me, pointing it out to me. "Not a sip 'as passed my lips this morning." Or "My chap's 'umpty—very 'umpty 'e is. 'E asn't spoke to me or my boy since last Wednesday." Or "My chap goed to the Lion on Saturday and drinked away a ten shilling paper." But by the time she had hung her coat and hat on a saucepan hook, and unpacked all the presents she had brought me, she was happy again, ready to reminisce cheerfully about the more distant past, poised over her favourite job of washing up last night's supper things, as long as she was permitted.

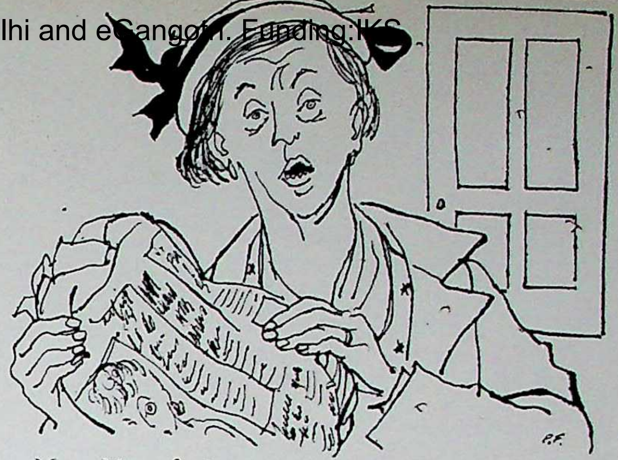
This question of present giving is something else that should be approached with circumspection. It may start very modestly, but heaven knows what incalculable proportions it may assume. Mrs. Damson and her successors were possessed of an independent spirit that could not brook receiving without giving. An old pair of shoes for her chap produced a spring cabbage from the garden, which in return seemed to call for an outgrown child's nightdress, which produced a boiling of new potatoes, which was answered by a last year's hat, which brought two fresh eggs . . . The pair of shoes for Mrs. Damson's chap started a battle which raged for four years. I sometimes wondered if she lay awake at night as I did, racking her brains for to-morrow's offering. My cast-off garments could by no means compete with her garden produce, which she would not allow me to pay for, so that I was driven to all sorts of expedients to keep level, such as dispatching the master of the house, groaning and cursing, with a small sack of locally unwanted lettuces to sell to his office staff for 6d. each.

While she was working for me, she and Mr. Damson and a fluctuating selection of children and children-in-law occupied a largish house, crumbling and long condemned, surrounded by tottering animal sheds and vegetable plots, but this was bought by a market gardener, and a harassing time we all had while he was squeezing them out of it into a Council House—where they are now established, henless, pigless, ponyless, but with compensations of water-tight roofs and indoor sanitation. It is too far for her to come here any more, but she has plenty to occupy her tending her boy Eddie, the current (great-grandchild) Little Shufflebottom, and her chap, who has become more tractable owing to advancing years and a noise like rushing water in his head.

The hurricane Mrs. Hopkins hardly counts in the hierarchy. She was a stop-gap between Mrs. Damson and Mrs. Mountjoy, and most fortunately for the house, which bore the scars of her impact for many months to follow, she lasted for only a week. Her interpretation of cleaning the paintwork was to scour it down to the wood, and Mrs. Hopkins Doing the Kitchen sounded like a series of dreadful accidents. This was occasioned by her organisation and method, which consisted of gathering up all the objects occupying the corner she was about to tackle, fire-irons, buckets, dogs, beds or saucepans, and from a kneeling position flinging them across to another corner, whence she would fling them back in roughly the direction they had come from when she had worked her way round to them. She explained that this saved her feet and an infinite amount of time. Her husband was an invalid, and on the third morning of her stay with me we began going over the previous night's symptoms and manifestations, and I received confidences of a rather shocking nature about some respected neighbours for whom she had been working. It appeared they very rarely took a bath, they owed the grocer £17. 10s. 4½d., and the number of empty gin bottles in their dust-bin had to be seen to be believed. How many full bottles there were in the house she regretted she was unable to say, because the drink cupboard was always kept locked, though it clinked when she dusted the sideboard.

On her last day I gave her a green mackintosh as a parting present, thinking thus for once to win the present game, but most unfairly she called two days later with a picking of runner beans.





Mrs. Mountjoy's powers of sustained oratory were greater than those of any other Englishwoman I have ever met, though I am willing to believe she might be outclassed by an American or two. I am quite sure that no-one could better her powers of circumlocution. She had a technique of suspense at once infuriating and bewildering, going round and round the point and off at so many tangents that in the end neither she nor her listeners had any idea whatever what she had set out to tell them.

"Oh madam, oh dear, oh dear, I do wish you coulda see me last night. Screamin' I was and bangin' on the wall for Next Door but they never 'eard and She was running about the room 'ystirical and 'e was gorn out—to pay the Club at the Boar—did you know 'er at the Boar was expectin' again? Terrible, isn't it?—and three already and a thin, poor thing she is,—same as I say, she don't 'ave a chance to look to 'erself, with the bar to look to, with 'im workin' at the mill—they was doin' that bad, nobody don't go in there no more with 'im treatin' 'em so 'igh-'anded and why I don't know for my sister-in-law's brother used to know 'im in London afore the war and 'e didn't 'ave a penny to 'is name—'e works in Bainbury's, my sister-in-law's brother do, and you want to see the things 'e brings 'ome and gets at cost price, sausages and that—I was goin' to say, 'ave you 'ad any of Gunn's sausages lately?—Saturday 'e wouldn't eat 'em. 'E said they tasted as if there was summing wrong wi' 'em—and She wouldn't look at 'em eether—but there, She's very particular, more than wot some 'umans are—funny enough, she's the same as 'im—'e won't only eat the yolk of an egg, not the white, and neether won't She—I been thinkin', I shall 'ave to get rid of my 'ens, not laying 'ardly at all, they are . . . "

"Mrs. Mountjoy—why were you screaming and banging on the wall?"

"Oh, yes, I was comin' to that—w'en 'e come 'ome 'e could see 'ow upset I was—I couldn't stop shakin' like a leaf—same as I say, you could be murdered in broad daylight in that 'ouse and nobody know a word about it. Did you read in the Sunday paper about that young woman . . . "

"Mrs. *Mountjoy*! Why were you screaming . . . ?"

On that occasion it was finally elicited that there was a mouse in the room: but quite often somebody came (mercifully) to the door or the milk boiled over, and no dénouement was reached at all.

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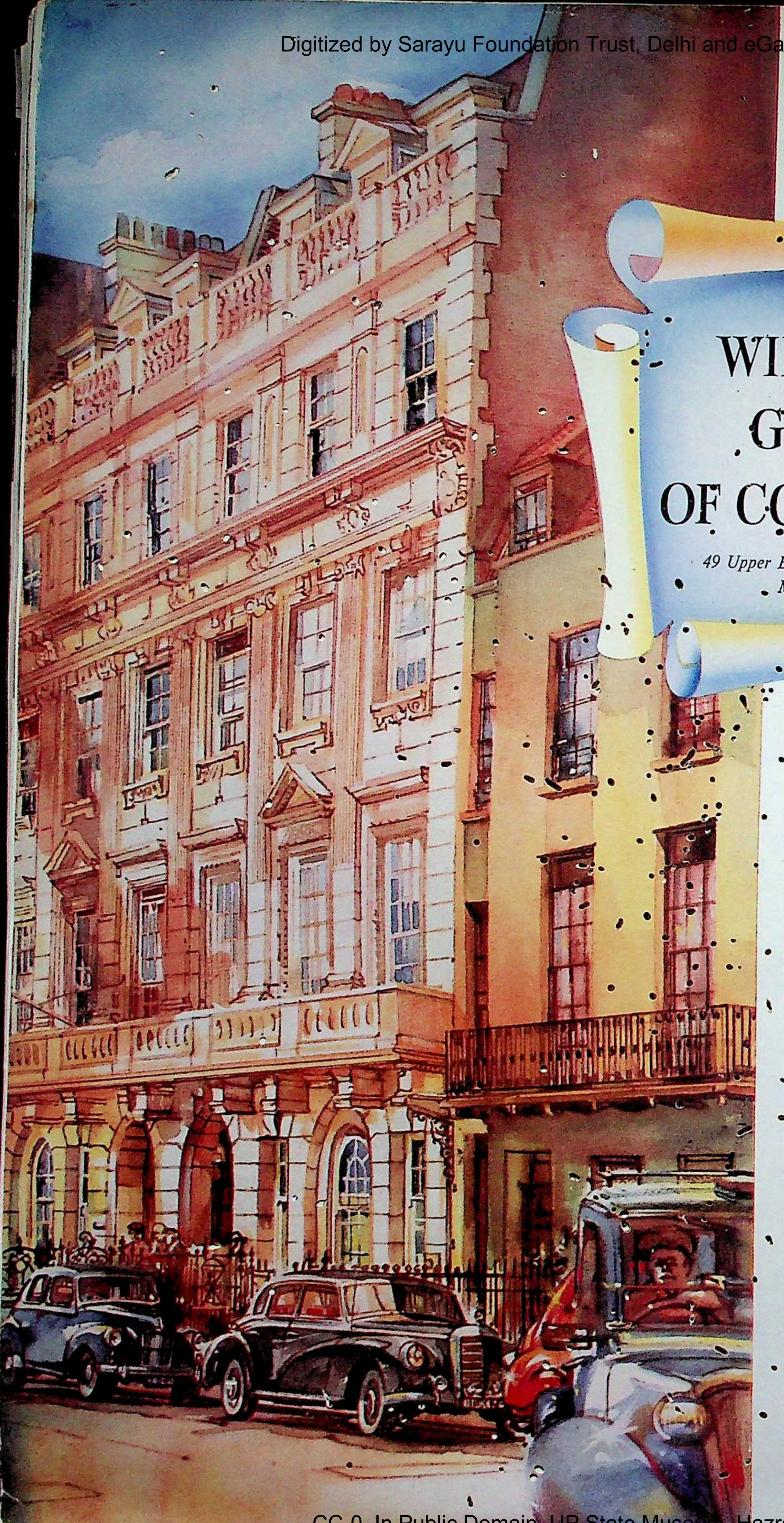

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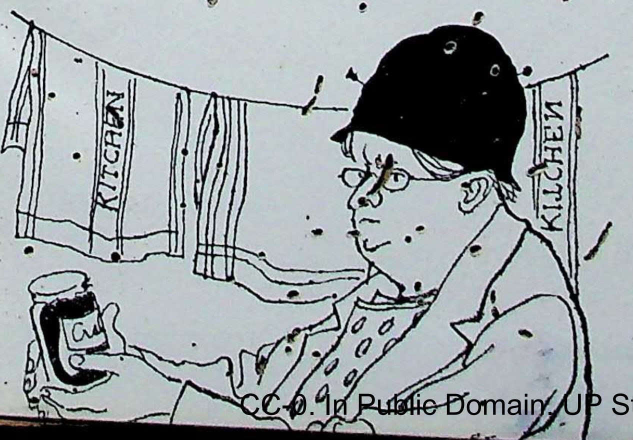
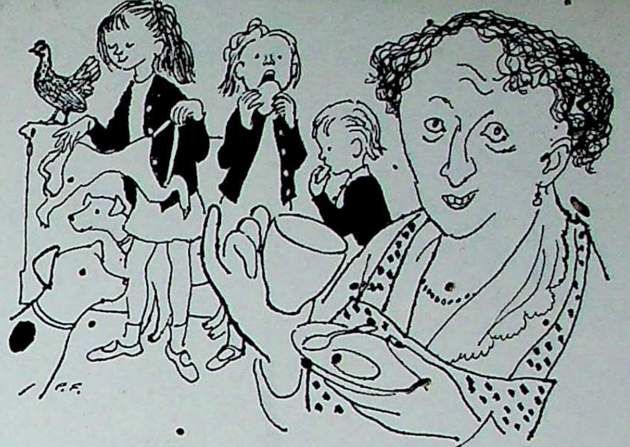
- Mrs. Mountjoy's pride and cross was Mr. Mountjoy. He could do anything with his hands, including elaborate brick fireplaces and pictures of butterflies made out of cut-out coloured paper, but his money sense was poor ("I said to 'im, I said 'I should think you must think I picks it up in the gutter' ") and she constantly suspected him of infidelity. It was not easy to picture him as a Lothario, but no doubt she had her reasons for doing so. He was a very small man with a long sad face and two hats, one of which he wore permanently no matter what his occupation, even when sitting in shirt-sleeved ease by his fireside. He must have removed it momentarily, I suppose, to put his shirt on or off, and I was never privileged to see him in bed. The second hat was his best, and when not in use sat in splendour on a plush cloth in the middle of the sitting room table.

Their financial affairs were always a mystery to me. He earned a labourer's wages, but they ran a small car, and Mrs. Mountjoy setting off for a jaunt in it looked like a duchess. She bought clothes for Mr. Mountjoy too, though more because she liked him looking tidy than for the joy of giving. "Everythink 'e's got on 'is back I bought 'im," she told me once with gloom. "Last week I bin and bought 'im a navy gherkin to go with 'is frannels for wearing Saturdays. I wish I could wear navy, but I'm too shallow for it . . ." and added darkly, " 'e bin through two Post Office books for me, and this is the last."

What will happen then to poor Mr. Mountjoy I hate to imagine, for it seems that what wages Mrs. Mountjoy is unable to winkle out of him for household expenses, Mr. Mountjoy spends on reckless generosity at the Boar and on the best brands of cigarettes, his contention being that if he's got to go without his fags and his bit of life he might as well be in his box.

Unusual adventures befell Mrs. Mountjoy almost every day. She would arrive late, hobbling at a tremendous pace up the garden path, holding her heart and gasping in rather a frightening manner, and embark on an apparently endless narrative in which was embedded the fact that the little American boy had followed her to the bus stop and " 'e 'adn't any clothes on, 'ardly, on'y 'is mother's 'at, and summing seemed to tell me to take 'im back 'ome," or that there had been "a cow, poor thing, got its 'ead stuck through a gate, so I took it by the 'orns and eased it back through. I didn't 'ardly like to at first, but it seemed ever so domicile."





She would go out of her way to do you or anybody a good turn, even if it happened to be a turn you didn't want done at all, such as limping half a mile to get you a nice bit of fish from Gibbs like wot I got on Thursday, and coming back in such a state of breathlessness that you were morally bound to drive her home, after paying for the expensive and unbudgeted piece of halibut out of the laundry money. Through the exercise of some such subtle moral. blackmail, she managed in the end to get herself driven home nearly every day, and even sometimes to be taken shopping on Saturday mornings, until the master of the house said was I an employer or a chauffeuse, and we persuaded Mrs. Mountjoy she would do better to take a job nearer home.

Mrs. Goode came after Mrs. Mountjoy. She would turn up for work rather in the manner of a casual caller, at whatever hour happened to fit in with her own domestic arrangements, smoking a cigarette, and accompanied sometimes by some children, sometimes by dogs, and on one occasion by a bantam hen. She would work away then, with intervals for tea and conversation, until she considered the work to be done, handing out odd jobs to the children when they happened to be present, and also handing them out cups of tea and biscuits. The family participated in all her activities, even (she divulged accidentally) to being permitted a day of glamour in my underwear before she laundered it. I might in time have adjusted myself to her way of life, but I was never able to adjust myself to her conversation, which, even when toned down for my delicate ears, sounded like a scrambled version of the Kinsey Report and a medical dictionary. We were both relieved when she announced that she had taken on to do for the District Nurses, in whom possibly she found a more sympathetic and stronger-stomached audience.

- My present Mrs. Winterbottom I found with delight was more austere than her predecessors, and rather conveyed the impression that she didn't want to be bothered with my tiresome private affairs either, but she revealed last week that her husband was a Horror and threw a tea-pot at her, and the next day I asked if the bruise still hurt, and gave her a sweater that had shrunk to the size of her youngest daughter, and the next day she brought me a jar of crab-apple jelly. It is not in our stars, dear reader, but in ourselves . . .

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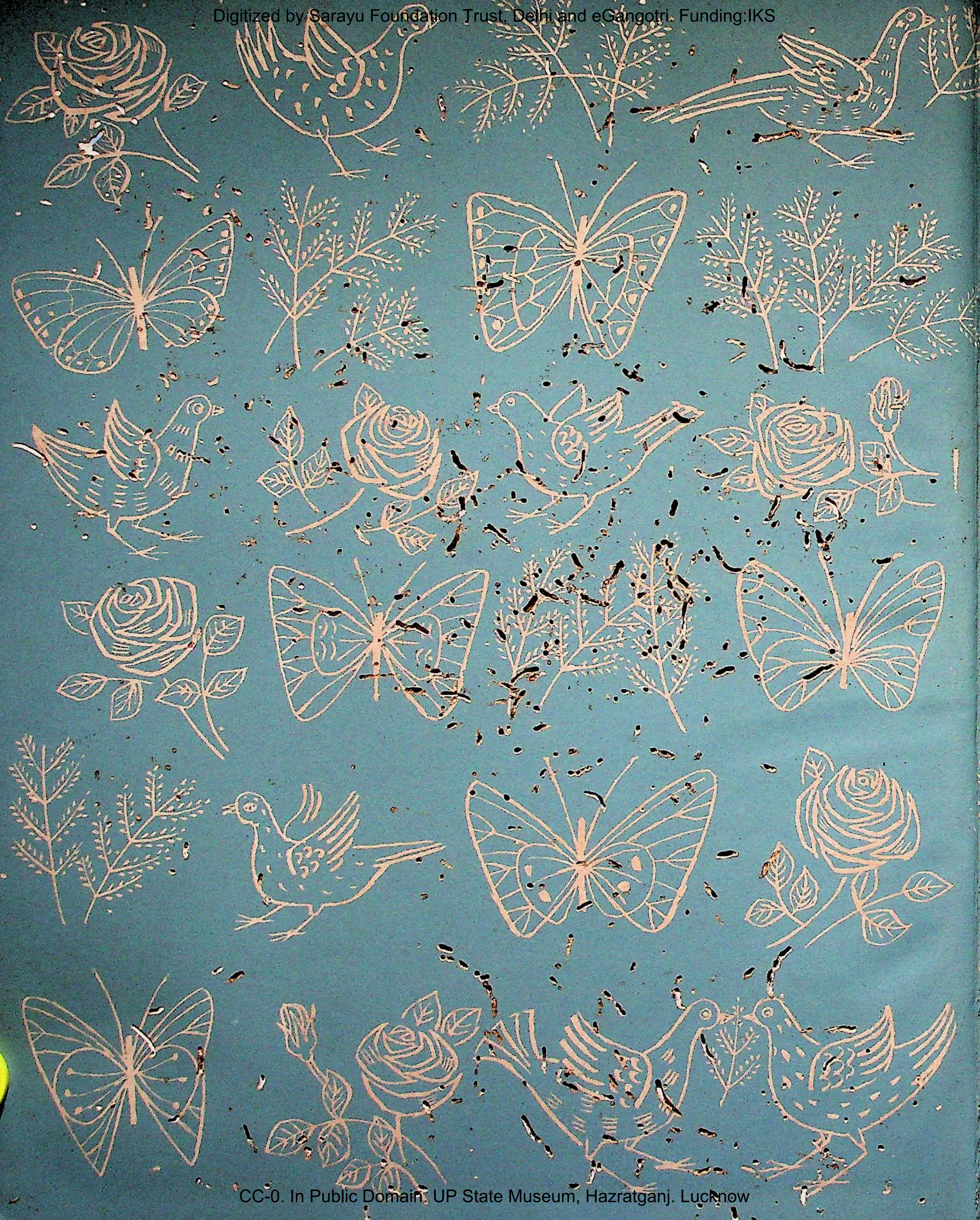

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